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DICTIONARY  
OF  
THE WORKS OF PAINTERS

LONDON: PRINTED BY  
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AND PARLIAMENT STREET

A CRITICAL AND COMMERCIAL  
DICTIONARY  
OF  
THE WORKS OF PAINTERS

COMPRISING

EIGHT THOUSAND EIGHT HUNDRED AND FIFTY SALE NOTES OF PICTURES  
AND NINE HUNDRED AND EIGHTY ORIGINAL NOTES ON THE  
SUBJECTS AND STYLES OF VARIOUS ARTISTS WHO HAVE  
PAINTED IN THE SCHOOLS OF EUROPE BETWEEN  
THE YEARS 1250 AND 1850

BY

FREDERICK PETER SEQUIER

PICTURE-RESTORER IN ORDINARY TO THE QUEEN

MEMBER OF THE SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE

. . . . . Survey the walls, and there we see  
Art's power in great variety

PETER COXE'S *Social Day*

LONDON  
LONGMANS, GREEN, AND CO.  
1870



## PREFACE.

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THE ARTICLES or subjects contained in the several English Dictionaries of Painters may be divided into three classes—namely, Lives of Known or Popular Painters, compiled from published sources; Lives of Rare and Obscure Painters, likewise compiled from published sources, and whose works are almost exclusively confined to foreign cities; whilst the third division is appropriated to New Lives, or additional matter collected by the compiler. In this Dictionary a different plan is followed, and the painters may be divided rather into TWO CLASSES than THREE—namely, Known or Popular Painters; and Scarce Painters, whose names have not previously appeared in other works on art. Although virtually a Dictionary of Old Painters, yet a few modern artists are introduced; for instance, some celebrities who died during the first half of the present century. We are indebted to George Stanley for many useful and original notes in his edition of Bryan's 'Dictionary of Painters.' Messrs. Bohn, Ottley, Redgrave, Sandby, William Smith, and others, have likewise been actively and successfully engaged in compiling the histories of Modern Painters; and the Print Room of our British Museum has been recently enriched by a large and most valuable collection of illustrated manuscripts on the History of our British Schools of Painting, the gift of the author, Mr. J. H. Anderdon.

All former Dictionaries of Painters, known to the writer, are Biographical Dictionaries; but, with scarcely any exception, the biographical information in this work is merely confined to a statement of the school and period to which the artist belongs; so that the work may be viewed as a kind of appendix to former dictionaries, such as Pilkington's and Bryan's, and should be read with them. It will be found that the dates of the 'birth and death' of painters assigned by different writers occasionally vary a little, but rarely so much as to confuse the beginner. The commercial title of the Dictionary refers to the Sale Notes. The valuing of pictures is unquestionably one of the most difficult pursuits connected with art, and is, moreover, a most uncertain study. Any information on this subject is always acceptable, and



we all know how popular a work Smith's 'Catalogue Raisonné' is, and how<sup>7</sup> interested all *conoscenti* are in reading Messrs. Christie's sale reports in the 'Times;' and there are few recreations more exciting or interesting to a picture-fancier than a sale of valuable pictures by the 'hammer.' *Chefs-d'œuvre*, however, are not frequently seen in the market; yet our country is very rich in five-thousand-guinea pictures; one might almost venture to say in ten-thousand-guinea pictures. The writer trusts that the Sale Notes in this work will prove of great use to collectors and amateurs. Although the number of Notes may appear large, yet they are not really so when compared with the comprehensive character of the pursuit; still they are sufficiently numerous to answer the purpose of most picture collectors, and to occupy the attention of the student for many years. The variations in the given prices should be regarded as indications of the difference which exists in the 'quality' and 'condition' of pictures, rather than as conclusive evidence of the doubtful originality of many of the works introduced. In this Dictionary will be found notices of several painters, the prices given for whose works indicate an entire disregard on the part of the public. This, again, is not conclusive evidence of the position which they may have attained in their profession, as instances may be adduced of some of our greatest painters meeting with little or no encouragement in early life; thus it may have been with some of the painters in this division of the work, and yet they may ultimately have gained a reputation either in this country or abroad. Again, when we find only a single picture, and that, possibly, a very bad specimen, the Monetary Note may be of no value, but is merely introduced to index, as it were, the painter's name; whilst the Descriptive Note, if there be any, may be referred to as some guide for ascertaining the position and merit of the painter. In addition to this explanation, it must be borne in mind, that whilst the present work contains a register of many very valuable pictures, yet it does not profess to be a 'catalogue raisonné.' The value set on the most important works of the great masters appears to be increasing yearly. The appraisement of our National Gallery pictures, made many years ago by William Seguer, does not necessarily represent their present value; and, in many cases, the largest prices obtained for pictures are the result of private negotiation. The reader who is curious to ascertain the highest sums given for the finest examples of the Old Masters will do well to consult Smith's 'Catalogue Raisonné,' Buchanan's 'Memoirs of Painting,' and Mrs. Jameson's 'Private Picture Galleries.' The last-mentioned work gives the prices of many of the valuable Dutch and Flemish pictures in the Royal Collection, which may be estimated at figures varying from 500*l.* to 4,000*l.*

The prices lately given by the Trustees of our National Gallery for the works of certain masters, as well as the enormous sums which are now realised in the Paris picture mart for fine examples of Greuze and other eminent French painters, must all be kept in view by the picture speculator. The reader will find further allusion to this subject in the note on Murillo in this work. The writer has appended Descriptive Notes on the subjects and styles of all the principal masters introduced in the work, as well as Notes on a considerable number of rare painters whose names have not appeared in former dictionaries.

F. P. SEGUIER.

RUSSELL COURT, ST. JAMES'S, LONDON :  
*April 1870.*



## INTRODUCTION.

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THE MATERIALS of this Dictionary refer almost exclusively to various collections of pictures, which have been dispersed, or brought to the 'London hammer,' during the present century. The Sale Notes are sufficiently copious to furnish the reader with a fair history of the English picture-market for the last fifty years; but there are so few notices of eighteenth-century sales in the work, that the amateur may be led to infer that the pleasures of the sale-room were hardly known to our ancestors of that age. As the writer does not wish to increase the bulk of the Dictionary by entering further into the subject of English picture-sales during the present century, he would prefer devoting the pages of the Introduction to some remarks on the state of painting in England during the latter half of the eighteenth century, partly by way of apology for representing the art records of that period by so few notices in the Dictionary. Many are apt to feel that the reign of George III. was a dull period of art history; and the student may naturally enquire, Were our ancestors of that time able to enjoy the charming collections of modern pictures which afford us so much pleasure summer after summer? There were annual exhibitions of pictures then as now, and, if we like, we can visit an exhibition at the Royal Academy. We select the year 1774, and find that the collection is by no means a small one, for, including a few pieces of sculpture and some miniatures, three hundred and sixty-four works of art are there. We cannot call this a small collection, although it may appear so when compared with the monster exhibitions of the present day. On examining the catalogue more closely, we are surprised to find how little we know of most of the exhibitors—we recognise only about thirty painters whose names we know, and whose works we care for at the present day; still it was a brilliant display for the year 1774, both as regards the intrinsic merit of the pictures, and also if we remember the circumstances under which the collection was formed. We are to bear in mind that the Royal Academy was neither the original nor only institution of the kind in England in 1774. There were two other Societies exhibiting their works in London, and we can visit their collections for that year. The original Society exhibited a greater number of works than the Royal Academy, yet we cannot call their exhibition a success, as several of their best members had seceded; and the familiar names which we see in the catalogue, such as Berringer, Carver, Gilpin, Hackert, Mortimer, Marlow, Powell, Wright of Derby, Wheatley, &c., are not artists of great talent. The other Society, called the Society of Artists, or the Free Society of Artists, like the Royal Academy, was an offshoot of the Society of British Artists, and their exhibition in 1774, in Mr. Christie's Rooms, which the writer believes was their last exhibition but one, was far from being an uninteresting collection. The elder Morland, father of the famous animal-painter, sent a large number of his works: at the present day we rarely meet with his pictures, and it appears that his works are sometimes erroneously ascribed to other artists. Cassali is represented in this collection, and the old-fashioned animal-painter Elmer; there is a head of a man by Groombridge, although most people only know him as a landscape-painter; Abraham Pether, Sartorius, and Swaine are likewise amongst the exhibitors; the travelling painter Hodges sent a view of the Cape of Good Hope, and some scenes in the islands of St. Iago and Madeira;

and the famous Gainsborough contributed a portrait of a nobleman. Annual exhibitions of pictures are comparatively modern, but we read of Schools of Painting in almost every period of art history. As in this work, however, we have comparatively little to do with art history, according to the ordinary application of the term, we need not devote any space to the re-writing of old gossip about Sir Godfrey Kneller's Academy, and the meritorious exertions of Sir James Thornhill in endeavouring to form a British Academy of Fine Arts. Sir James was a kind-hearted and liberal man, and the ten years of art history which we associate with his name should be remembered with feelings of gratitude by artists. Neither must we forget the Foundling Hospital, and how strangely it was connected with the origin of annual exhibitions of pictures in London. There are people who may ask, Are the exhibitions of the last century worth revisiting? Can they be compared with the gay and apparently inexhaustible displays of oil paintings and water-colour drawings which year after year are brought forward by our living artists? It may be asked, What are the three exhibitions of 1774 compared with our first Manchester Exhibition, our Exhibition of 1862, our Leeds Exhibition, or even to an ordinary annual Exhibition at the Royal Academy? Whatever view we may think proper to take of such questions, we must not forget that if our British School, viewed as a whole, was only in its infancy in the middle of the last century, yet we find in that school a few English artists of prodigious talent—men who gave a name to the art period in which they lived, men whose names will never be forgotten, and whose works were as planets shining in the midst of the galaxy. When Reynolds passed away, unusual honours were shown to his remains by the nobility of the day; and soon after his death, in 1792, Mrs. Mary Robinson published a long monody to his memory, which she inscribed to the members of the Royal Academy. Whatever may be its merit as a poem, it is valuable as showing the spirit and taste of the times, and that people were willing to take more trouble about such things than most of us are now disposed to do. Nor was she the only one who endeavoured to celebrate in verse the charms of this great painter; for when Sir Joshua was compelled through declining health to resign the chair at the Academy, the Earl of Carlisle, in 1790, composed and published a few verses, with the view of testifying the nation's regret. Such reminiscences are sufficient to show that our ancestors of the last century loved art, and felt a pleasure in studying it; in fact, we meet with many quaint verses and poems written in praise of members of our infant British School. One of the most curious poems of that time is George Keate's 'Epistle to the Paintress Angelica Kauffman,' which was published in 1781, about eight years before her death. The effusion of admiration and esteem expressed in the poem is most extravagant, and the poem may also be called a song of joy at the discovery of a new pigment, which Angelica Kauffman informed the writer was prepared from the gums which envelope the mummies from Egypt. The following lines are selected from the poem :—

I see the pounded 'mummy' laid,  
To give the soft transparent shade,  
Warm the cold tints, the dark ones raise,  
Or all the finished picture glaze.

Then again he writes :—

Sweet paintress! mixed with these, be laid  
The 'mummy,' and still lend its aid;  
Rich with the gums of ages past,  
'Twill bind each fleeting colour fast;  
Make every shadow clearer show,  
And every light more brilliant glow.

The history and progress of our English school of painting are very much confined to our metropolis, the great market-house of modern art. Our book, however, is in no way confined to modern art, and is far from being a history of painters of the latter part of the last century, or of the first half of the present century. The work is especially a

Dictionary of Old Painters, including a few eminent artists of modern date. Our work carries us rather away from modern Academies and Art Institutions; it leads us to the picture-mart. The history of the picture-mart, as contained in this work, is marked by a great peculiarity; we observe how strangely it was confined to sales of old pictures, differing in this respect from most of the sales at the present day, which generally consist of modern pictures and water-colour drawings. Whence came all these collections of old pictures? by whom and when were they formed? are questions easily asked, yet very difficult to reply to. Fortunately for art, there are many patient recorders and painstaking collectors of art materials who spare neither time nor labour in hoarding up historical information respecting the lives of painters, and the origin and early history of many important collections. Their information is always interesting, and would be more valuable than it is if our world were not such a changing world; for a collection of pictures may be with us one day and gone the next, perhaps never to be seen as a collection again. Pictures are also great travellers, and occasionally visit the most distant parts of the earth. Some artists are also great travellers, and transport the influence of their school to a distant country; thus we read of Jacques d'Agar leaving the school of Vouet at Paris, and spending the greater part of his life in the court of Denmark. We are too well aware of this to think of confining our researches to London; we will leave London for a time, and go to Brighthelmstone by the coach. We are living in the latter half of the eighteenth century, and we see the citizen and his family, whom Anthony Freshwater describes, on the point of starting for a journey to Brighthelmstone by the coach. We will go with them, and imagine the citizen to be Daniel Paterson, a coach-road historian of the last century, who proves an excellent guide, and we no sooner leave the smoke of the city than he appears to forget his ledgers, and his temper and spirits rapidly improve. The mode of travelling in the last century was most conducive to conversation; we feel sure that coach travellers often talked about art, and then we recall to mind Peter Coxe's lines:—

Shew'd where, like Claude, the landscape smiled,  
Or where it frowned, like Rosa wild,  
Or where, with Gainsborough, rustic art;  
It spoke to every cultured heart;  
Thus made the ride, the drive, the walk,  
Endearing by instructive talk.

We may not feel that these lines quite apply to the citizen whom Freshwater describes, still he is a useful guide, and throughout the journey he constantly draws our attention first to one fine house on the right, and then to another on the left; his knowledge of art is not extensive, yet he refreshes our memory by recalling the names of art patrons, and speaks of houses stocked with pictures, which we had almost forgotten. To all this, some may reply, There is no difficulty in assuming that England was rich in fine country seats before the present century. True, but if we can satisfy ourselves on this point, by referring to published facts, it is best not to assume anything. The guide-books of the day show us that there were a great many country seats between London and Brighton in the latter half of the last century, and from the same sources we see that the whole of England was studded with the houses of the nobility and the wealthy of the land. We are told that many noble houses were built close to the principal roads, for the convenience of travelling, nearly in the same way as some people of our own day prefer living close to railway stations. As a rule, the larger seats were occupied by the nobility, and the smaller ones by the long-famed squires of Old England, by merchants, and others of the same class; whilst professional people and tradesmen, whether wealthy or not, usually preferred residing at their places of business in the metropolis, and most of them were satisfied or dissatisfied with an annual visit to Gravesend, Brighthelmstone, or Dandalion. If space would permit, we should like to dwell for a while on the histories of some of the families which the citizen speaks of, to know whether many

of these families are still represented, and above all to enquire whether they cared for pictures. We do not ask whether they possessed pictures, we take that for granted, for we know that at the present day it would be almost impossible to go into a large house without finding pictures of some sort or other. In admitting this, we must not forget that our view is a retrospective one, that at present we are speaking of a time when the gay English painters in oil and water colours, whose works we know and love, and go to see year after year, were not—that is, were either not born, or were too young to be thought of. Then we naturally ask, What could have been hung on the drawing-room walls of Kidbrook? what were the treasures of the Sheffield cabinet? or what family portraits adorned the dining-room of Stanmer? If it were possible, we should like to get out of our coach and visit some of these mansions, just to see what the pictures are, instead of being obliged to depend so much on contemporary catalogues and topographical works, which so often contain misrepresentations and mistakes. We cannot do this, fate compels us onwards; the great present is so engrossing, every day brings its own work. So busy is man that he scarcely dares stop to talk about the social accomplishments of his ancestors a hundred years ago. The histories of the Orleans, the De Calonne, and a few other important collections are sufficient to prove to us that there were in the latter part of the last century many purchasers of pictures and lovers of art in Great Britain. Then, again, there were sales which, possibly, only contained one or two pictures of interest. Thus in looking over the collections of Earl Waldegrave, John Barnard, and Jacob More, which were sold respectively in 1763, 1787, and 1796, we notice that a Scriptural subject by Luca Giordano sold for two hundred and four pounds fifteen shillings, possibly the largest sum ever given for a Luca Giordano in the market. The Death of Seneca, by the same master, sold at Willett Willett's sale, in 1813, for seventy-eight pounds fifteen shillings. At Jacob More's sale, in 1796, a landscape by Gainsborough sold for four pounds fourteen shillings and sixpence, whilst one by Jacob More, whose landscapes are not thought much of now, sold for one hundred and ten pounds five shillings. It is not necessary to suppose that all the picture collectors who frequented the auction-rooms of Mr. Christie, Mr. Prestage, Mr. Greenwood, and others, in the latter part of the last century, were men of the position of the Duke of Bridgewater, Lord Temple, Mr. Angerstein, and others, who could afford to give enormous prices for pictures; on the contrary, there were a great many collectors, and some of them men of acknowledged taste, who formed interesting collections of genuine pictures, although rarely spending more than ten or fifteen pounds on a single picture. The writer has in his possession contemporary memoranda which show that many interesting examples of painters were sold for very trifling sums in the latter half of the eighteenth century. In order to show that people of the middle class formed collections, we will speak of Thomas Hudson, Sir Joshua Reynolds's master, 'who retired to a small villa at Twickenham, and furnished his best room with a well-chosen collection of cabinet pictures and drawings by great masters, having purchased many of the latter from his father-in-law, Mr. Richardson.' We feel that it is hardly necessary to seek for further information, in order to prove that a taste for pictures was very general in England, and we are more disposed than ever to believe that many of the fine houses which the citizen pointed out in our journey from London to Brighthelmstone were well stocked with interesting works of art. Another point to which the writer would draw attention is this: whether we go back to the classical court of Charles I., or whether we are determined, more properly, to notice only the collectors and connoisseurs of the latter half of the eighteenth century, we can trace or discover the same feeling or taste displayed by an appreciation of works of art, based on their intrinsic merit, an intense affection for good pictures, a desire to collect into one cabinet or gallery all that were fine or beautiful, without enquiring whether the examples were by painters long deceased or by artists of our own time. Such was the TASTE of the age; and who was he who, when resigning the chair at the Academy through declining health, said: 'I should desire that the last words which I should pronounce in

this Academy, and from this place, might be the name of Michael Angelo'? At the present day, a very different sentiment frequently prevails; some of our largest collectors will only buy modern pictures, whilst others are bigoted to particular schools. Now, if we wish to understand and enjoy art thoroughly, we must cultivate a taste for all that is lovely, for every species of excellence, and ought never to think of excluding from our galleries any particular school or period of art. A lady once told the writer that she did not know whether her father's pictures were old or modern. How stupid such a remark appears, and yet in sentiment how good it is! She knew that he had some pictures, and she probably loved the pictures, only she loved them for their own sake, for their own intrinsic merit, without ever enquiring whether they had been painted two hundred years ago, or whether they were painted in her own time. There is no space here to admit of our entering fully into the subject of the art collections of the last century. Our journey to Brighthelmstone is sufficient to show its vast extent. If we count the books in the British Museum, and in other museums, published in the latter half of the eighteenth century, and which refer to the history of art and the art collections of Europe during that period, we see at once that comparatively little can be related in a work of this size. This fact may be offered as an apology for the cursory character of the notes, but the words of Pope are a more fitting apology :

So pleased at first, the tow'ring Alps we try,  
Mount o'er the vales, and seem to tread the sky :  
The eternal snows appear already passed,  
And the first clouds and mountains seem the last ;  
But, these attained, we tremble to survey  
The growing labours of the lengthened way ;  
The increasing prospect tires our wandering eyes,  
Hills peep o'er hills, and Alps on Alps arise.

In regard to the Descriptive Notes contained in this work, it may be asked, Are they addressed to people generally, or are they addressed only to those who profess to understand art, and who are called artists and dilettante people? If addressed to the latter, some may assume that they cannot be of general interest; they may compare the subject to the study of music, and will say that people must be musical before they can compose music; and when this is granted, they will add, There must likewise be music in those who aspire to act as arbiters or umpires on the compositions of others. Yet, how true soever this may be, we know that professional men are not always the best and most impartial judges of their brethren; on the contrary, they too frequently take a narrow or one-sided view of each other. Such reflections dispose us to feel that another class of persons is required in order that artists may be properly and duly encouraged. There must be patronage—artists cannot exist without it; and Art always has had her patrons and her connoisseurs, to reward, criticise, and encourage the efforts of her children, and by their generosity and kindness to stimulate them to renewed exertion and emulation. If we refer to ancient history and ancient fables, we can read about Alexander the Great and Mæson of Elatea as patrons of artists, and of the former giving 4,000*l.* for a battle piece by Aristides. We also hear of Attalus, King of Pergamus, giving 24,000*l.* for a picture of the same painter. We know that the Egyptians were patrons of artists, and we read of Ptolemy I. of Egypt offering Nicias 14,000*l.* for one of his pictures, but Nicias preferred presenting it to the city of Athens.<sup>1</sup> Now it may be urged that there is so much mystery in art. Thus an old French writer speaks of it when he calls it 'a mystery universal.' There is so much mysterious poetry in what is called 'taste.' Many feel that, however much they may love art, yet they have no time for it, and never shall have any opportunity for studying it with that attention which it demands. Others have the time, but have no ear, as it were, for the music of art, and are thus constitutionally prevented from making any progress in the study. Again, it may be asked, Who will

<sup>1</sup> See T. J. Gullick's quotations from Pliny, &c., in 'Painting Popularly Explained.'



undertake to decide on questions of TASTE? The most abstruse works on the 'Philosophy of Taste' rarely satisfy us, and we confess that we might read them for ever without becoming 'men of taste.' Clare says :

Taste is from heaven,  
An inspiration Nature can't bestow.

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Some writers, like Samuel Neil, treat the subject philosophically or scientifically; whilst Professor Westmacott, in a lecture delivered before the Society of Arts, takes a plainer and more practical view of the question. The Professor cautions picture collectors against being deceived by false notions. He declares that, whatever a person may think, a bad picture is still a bad picture, a vulgar picture is still a vulgar picture. His remarks appear so convincing that they can scarcely fail to produce feelings akin to mortification or mistrust in the minds of many who have long thought highly of their own taste for art. Instead of despising his candid remarks, let the amateur and all who are ambitious of being accounted learned in art listen to them patiently, and if they cannot accept them, yet they may find them of use in tempering their enthusiasm, and possibly may save them from many unfortunate investments. If there be a few who are constitutionally incapacitated for making any advances in connoisseurship, yet we know that such is not the case with most people. We know that most people can become musicians in the ordinary sense of the word. And how? Simply by submitting to a prescribed routine of study. And on precisely the same conditions must we proceed if we wish to become connoisseurs of pictures. We may read learned works on 'taste,' but, further than encouraging an enthusiasm for art, they will not help us much. What we chiefly require is TIME, because the study is so vast, whilst our corresponding opportunities of acquiring information are so few. This would appear to be the case with every pursuit. Wardrop, in his work 'On Diseases of the Heart,' says: 'Although I have been many years employed in collecting and condensing the materials of these pages, yet on a subject so comprehensive as that on which I profess to treat, whatever industry I have employed, the field of enquiry is far too extensive to be satisfactorily explored by any one individual.' In regard to method, there is, perhaps, no difficulty in discovering what our course should be. There are some who have professedly acquired their chief knowledge from books or from reading—and European libraries are very rich in works on art; and we meet with educated men who pride themselves on their extensive acquaintance with the works of the best writers on art, whether ancient or modern. The importance of such reading must not be undervalued; in fact, a course of reading is indispensable in acquiring a scholarly knowledge of the principles of art. Many noblemen and gentlemen have been famous for their general knowledge of art; whilst a few have contributed to the art literature of their countries. As a rule, such people are in a favourable position for acquiring a taste for art, and they have many opportunities of studying the literature of art from which the vocations of professional people to a great extent debar them. It will be seen from these remarks that the writer does not wish to undervalue the importance of READING; he rather holds with Dr. Hamilton, when he says: 'Reading is of ten thousand-fold the importance of any other science, because it is the mother of them all;' only, we must not forget that it merely represents one line or course of procedure. Unquestionably it is of great importance, yet the writer cannot conceive it possible for any one to become a connoisseur simply by reading works on art, or by listening to lectures. The student must go through a practical course of study, either with or without the aid of oral instruction. It may be asked, What is meant by a practical course of study? It means this—let the student examine again and again all the beautiful pictures which come within his reach. But then he must not examine them casually, as it were, but he must examine them with the same thoughtful closeness with which a naturalist examines a fossil or a plant; and his object in doing so will be, not merely to store the memory with the names and subjects of painters, but rather to impress

On his mind the CHARACTERISTIC POINTS which distinguish schools, as well as the works of individual painters. Let us only give careful attention to the beautiful pictures which we see year after year at our modern exhibitions, and to the treasures of various periods of art which are collected in public and private galleries, and we shall find our acquaintance with art rapidly improve, and we shall become more intimate with the theories on which the study of 'taste' is founded, than by reading the best works of the best writers on art. Let the beginner do this, and he will be surprised to find how soon he will be able to understand the fine and the beautiful in art, and then he will aspire to something beyond this, and will not rest until he is able to judge correctly on the more difficult questions of connoisseurship, the questions which bear on the discovery of authorship or the detection of fraud. This appears to be the best and only course, if we wish to become connoisseurs; let us read as many books as we can, the more the better, but let us read them in a conservative spirit, and above all, let us read them in the firm belief that almost every observation of value contained in them is translated from the sources which are more or less within the reach of every one of us, namely, the works of ancient and modern painters.

Returning to the historical part of our subject, we find that the Royal Academy had another rival in the last century, in the Society of Painters in Water-Colours. We read of more than one Society of Painters in Water-Colours. The exhibition at the old Royal Academy Rooms, in Pall Mall, in 1807, is described on the catalogue as their third exhibition. It was evidently a good exhibition, and the names of many of the exhibitors are familiar to us. In 1810, we travel to Ireland, to visit the first exhibition of the Society of Artists in Dublin; two hundred and thirty-nine pictures were exhibited on the occasion. The names of the artists appear very new to us, and probably many of them were amateurs. The people of Ireland, however, continued to take an interest in pictures, and in 1813 the first exhibition took place of the Royal Irish Institution, and the collections consisted of examples of the old masters. In 1816, sixty-seven pictures were exhibited by this Institution, the largest number being contributed by the Earl of Farnham.<sup>1</sup> It will be found that the feeling which prompted old-fashioned dilettante gentlemen to furnish their houses with examples of all schools, without reference to any particular period, providing the examples were only good, continued to be very prevalent in England during the latter part of the last century and the early part of the present. It was this fine feeling which led to the forming of our National Gallery. Dr. Waagen writes:—'The late Lord Dover first brought the subject before Parliament in 1823, and in the following year the collection of the late Mr. Angerstein, consisting of thirty-eight pictures, was bought by the nation. The price given for it, according to the valuation of Messrs. Seguer and Woodburn, was 57,000*l.* sterling; but, to defray some incidental expenses, the Parliament granted the sum of 60,000*l.*' To the same fine and liberal feeling are we indebted for our pleasant recollections of the British Institution, and it is only necessary to read the history of that Institution in order to acknowledge that it was one of the most useful and valuable institutions connected with art that have ever been formed. The British Institution was established in 1805, under royal patronage. Now before these two important steps were taken for the encouragement of the fine arts in England, we find, independently of ordinary sales of pictures by public auction, that attempts were made to get up exhibitions of the works of the old masters, for the purpose of sale. How true it is that there is nothing new under the sun! for this is precisely what some picture dealers of the present day do. In 1802, Joseph Count Truchsess, of Zeyl Wurzach, Grand Dean of the Cathedral Church of Strasbourg, and Canon of the Chapter of Cologne, published a pamphlet, described as 'Proposals for establishing by Subscription a Public Gallery of Pictures in London. The profits of their

<sup>1</sup> For further information respecting the fine arts in Scotland and Ireland, the reader is referred to W. B. Sarsfield Taylor's work 'On the Origin of the Fine Arts in Great Britain and Ireland,' published in 1841.

exhibition and subsequent sale to be divided among the subscribers.' We also read of a large collection of pictures exhibited for sale in the 'Great Room, in the Strand, opposite to Beaufort Buildings, formerly occupied by the Society of Arts and Sciences.' Many of the notes appended to the pictures are quaint specimens of descriptive writing. The book is headed 'Catalogue with Succinct Annotations.' Our foreign neighbours were not idle at this time, and the fine arts were duly appreciated in France and other parts of the Continent; the following names may be mentioned amongst the numerous French picture collectors of the period which we are considering:—the Duke de Chaulnes, the Duke de Tallard, the Bishop of Lizieux, the Cardinal Polignac, the Abbots Peroux and Jevigny, Madame Pompadour, and Messieurs de St.-Maur, Le Doux, Pollatici, Julienne, July de la Live, D'Arville, Lempereur, Bouiller, and Girard. The continental picture sales by public auction might be treated in the same way as the present work, so as to form a Commercial Dictionary of Painters. In a little treatise addressed to amateurs in pictures, by M. François Xavier de Burtin, Member of the Royal Academy of Brussels, we find the following note by the translator, Mr. Robert White. Speaking of French picture sales, he writes: 'Since the date of M. Burtin's work, however, another has been published at Paris, by M. Gault de Saint-Germain, in which he gives a list of various prices at the most important public sales in France, from that of the Countess de Verrue, in 1737, down to the date of his publication in 1818. He states that he includes among these Le Brun's prices.' The Geldermeister Collection, consisting of three hundred pictures, was sold at Amsterdam in 1800. It was considered an interesting collection, and some scarce painters were brought to light; the best pictures, however, sold for comparatively small sums. In this Introduction the writer does not wish to dwell on the art records of our own age. The history of the Royal Academy down to the present day, and the history of the British Institution, have already been written, and the Sale Notes contained in the present work refer almost exclusively to the present century.

# DICTIONARY

OF

# THE WORKS OF PAINTERS.

## A

**ABATI, NICCOLO**, called **NICCOLO DELL' ABATE**, and **NICCOLO DA MODENA**. *See* **PRIMATICCIO**.

**ABBOTT** (or **ABBOT**), **LEMUEL**. Born in Leicestershire; died in 1803. Pupil of Francis Hayman. English School.<sup>1</sup>

Sale in 1832.<sup>2</sup>

*George Watson Taylor, Esq., M.P.*  
Portrait of Simon Taylor, Esq. . . . . £31 10 0

Abbott was most successful in his portraits of naval officers; and, with the exception of Hoppner's portrait at St. James's, we are indebted to him for the best portraits we possess of our great captain, Nelson.<sup>3</sup> As a rule, we do not like Abbott's full-length portraits, yet we must not call him a bad painter; but we may describe him as 'unequal.' When Abbott took pains, he could paint a life-sized head very nicely; he pencilled fairly, and introduced a great deal of brown in the face shadows. In some of his most pleasing heads we notice a peculiar kind of hatching about the flesh tints; in this hatching a different tint is used, which is balanced by the sparkling grey and white touches on the eyes. Abbott painted the court-dresses and epaulets of his sitters in the quiet sensible manner of Copley and Mather Brown. John Webber's portraits class very well with Abbott's; he was probably a different painter from John Webber, R.A., the artist who accompanied Captain Cook in his last voyage. The foreign drawings, in body-colour, by the latter painter, are very curious, and are elaborately finished; they class with Glover's and Gatta's body-colour drawings, only Webber's figures are better than Glover's. We meet with classical compositions in water-colour by Gatta; the figures most likely are intended to represent illustrations of stories; the landscape part is of a scenic character, and his moonlight scenes are generally the best: although the figures are small, yet they are prettily finished.

**ACHEN** (or **ACH**), **JOHN VAN**. *See* **BARTHOLOMEW SPRANGEL**.

**ACLAND**.

Sale in 1829.

*John Webb, Esq.*  
A Miniature of Mr. Addison . . . . . £0 0 0

**ADRIANSEN, ALEXANDER**. *See* **VAN SON**.

**AERTSEN, PETER**. Born at Amsterdam in 1519; died at Amsterdam in 1573. Pupil of Alaert Claessen. Dutch School.

Sale in 1813.

— *Clay, Esq.*  
An Interior . . . . . £0 13 0

It appears that this artist studied under a portrait-painter; he afterwards practised as a painter of interiors and culinary utensils: growing tired of this laborious species of painting, he suddenly changed his style, and devoted the rest of his life to religious and historical art. The well-known Dutch artist, William Kalf, who flourished nearly a hundred years after Aertsen, commenced his studies as an historical painter, which branch he afterwards forsook, and acquired celebrity as a painter of culinary utensils.

<sup>1</sup> For biographical information, the reader is referred to Stanley's edition of 'Bryan's Dictionary of Painters, &c.,' with Ottley's 'Supplement,' Gould's 'Dictionary of Painters, &c.,' Maria Farguhar's 'Catalogue of Italian Painters,' Samuel Redgrave's 'Catalogue of the Special Exhibition of Portrait Miniatures in 1835,' and to other modern works on the history of painting.

<sup>2</sup> Most of the collections referred to in this work were sold by Messrs. Christie & Co.

<sup>3</sup> There are some neatly-painted portraits of Nelson by Fuger and Guzzardi.

**AGGAS**. *See* **FYT**.

**AGLIO, ANDREA-SALVATORE DI ANTONIO DI ARZO**. Born at Lugano in 1736; died in 1786.

Sale in 1830.

*Viscount Hampden*.  
A Pair of small Landscapes . . . . . £3 0 0

**AGRICOLA, CHRISTOPHER LUDWIG**. Born at Batisbon (or Regensburg) in 1667; died in 1719.

Sale in 1802.

*Guy Head, Esq.*  
A small Landscape . . . . . £4 14 6

**AIKMAN, WILLIAM**. *See* **HOGARTH**.

**ALBANO, FRANCESCO**. Born at Bologna in 1578; died at Bologna in 1660. Pupil of Denis Calvaert, and of the Caracci. Bolognese School.

Sale in 1763.

*Earl Waldegrave*.  
St. John Preaching . . . . . £21 0 0

A Drawing in water-colours . . . . . 3 14 0  
1766.  
1801.

*Earl of Beborough*.  
Joseph and Potiphar's Wife . . . . . 16 16 0  
Bacchus and Ariadne . . . . . 10 10 0  
Cupid and Psyche . . . . . 12 12 0

*William Young Ottley, Esq.*  
Venus attired by the Graces; from the Corsini Palace . . . . . 190 10 0

1802.  
The Holy Family . . . . . 72 9 0  
The Reposo . . . . . 17 6 6  
Venus attired by the Graces; from the Duchess of Bourbon's collection . . . . . 36 16 0

*Lord Darnley*.  
Joseph and Potiphar's Wife . . . . . 34 13 0  
1803.

*Robert Thistlewaite, Esq.*  
Christ appearing to Mary Magdalen . . . . . 26 15 6  
St. John baptizing Our Lord . . . . . 29 8 0  
1: 04.

— *Borellis, Esq.*  
A Magdalen . . . . . 30 9 0

— *Bryan, Esq.*  
A Choir of Angels . . . . . 27 6 0  
1806.

*Marquis of Lansdowne*.  
The Reposo . . . . . 43 1 0  
1812.

*Charles Lambert, Esq.*  
A Landscape, with the Story of Salmacis and Hermaphroditus . . . . . 35 14 0  
1813.

The Virgin, Saviour, and St. John. Bought in at 120 15 0

*John Willett Willett, Esq.*  
The Communion of the Magdalen; from the Orleans Collection . . . . . 110 5 0  
1816.

*Henry Hope, Esq.*  
The Triumph of Bacchus and Ariadne . . . . . 43 6 0  
Dancing Cupids . . . . . 22 1 0  
Apollo recalled to Heaven . . . . . 90 16 0  
The Bath of Diana . . . . . 154 7 0

<i>John Knight, Esq.</i>	1819.	
The Salutation . . . . .	£37 16 0	
The Assumption of the Virgin . . . . .	30 18 0	
'Noli me tangere.' Bought in at . . . . .	204 0 0	
<i>Venus at her Toilet, attired by the Loves and Graces</i> . . . . .	47 5 0	
<i>John Webb, Esq.</i>	1822.	
Venus and Adonis . . . . .	49 7 0	
<i>Marquis of Bute.</i>	1822.	
The Holy Family, with Angels . . . . .	19 8 6	
<i>Madame Murat.</i>	1823.	
A Landscape, with the Story of Apollo and Daphne . . . . .	147 0 0	
Pan and Syrinx . . . . .	38 17 0	
<i>Lord Gwydir.</i>	1829.	
A Group of Nymphs sacrificing to Bacchus . . . . .	12 12 0	
<i>George Hibbert, Esq.</i>		
The Virgin and Infant Christ, with Angels; from the collection of M. Robit . . . . .	67 4 0	
<i>John Webb, Esq.</i>		
St. John in the Wilderness . . . . .	23 2 0	
<i>John Maitland, Esq.</i>	1831.	
A Landscape, with St. John Preaching; from the Orleans Collection . . . . .	48 6 0	
'Noli me tangere;' from the Orleans Collection . . . . .	78 15 0	
<i>George James Cholmondeley, Esq.</i>		
A Landscape, with Figures . . . . .	61 19 0	
<i>Chevalier Sebastian Erard.</i>	1833.	
Four oval pictures of the 'Seasons;' from the Santa Croce Palace . . . . .	1,102 10 0	
<i>The Virgin in Adoration</i> . . . . .	60 18 0	
<i>M. M. Zachary, Esq.</i>	1833.	
The Assumption of the Virgin . . . . .	76 13 0	
<i>John Knight, Esq.</i>	1830.	
'Noli me tangere' . . . . .	472 10 0	
<i>William Hastings, Esq.</i>	1840.	
The Holy Family, in a Landscape . . . . .	27 6 0	
The Holy Family, with Angels, in a Landscape . . . . .	31 10 0	
<i>Sir Simon H. Clarke, Bart.</i>	1841.	
Diana and her Nymphs disarming Cupid . . . . .	76 13 0	
<i>Marquis of Camden, K.G.</i>	1841.	
The Holy Family, with Angels, in a Landscape . . . . .	78 15 0	
<i>Jeremiah Harman, Esq.</i>	1844.	
St. John baptizing Christ, attended by Angels; from the Prince de Conte's collection . . . . .	73 10 0	
<i>Earl of Ashburnham.</i>	1850.	
St. John baptizing Christ; from Sir Luke Schaub's collection . . . . .	315 0 0	

The works of Francesco Albano are very numerous, and are frequently met with in this country, as well as in Bologna and other places on the Continent. His illustrations of familiar passages from the Bible are very delicately and sweetly treated; he also frequently employed his pencil in painting mythological subjects; and his stories of Apollo, Adonis, Venus, Cybele, and Actæon are great favourites. In his pictures of the 'Holy Family' and the 'Reposo,' we see much of the grandeur and dignity which characterise the works of the Caracci; in Albano this is particularly striking in his manner of painting the Infant Jesus and attendant angels, whilst he was less successful in his Josephs and male figures; his female figures are very beautiful, and are generally characterised by delicate lozenge-shaped or oval eyes, of an unusual length; but lovelier still are the little amorini which cluster around his sacred and profane subjects. Not only in his pictures of the 'Reposo,' but also in other subjects, Albano loved to paint landscape backgrounds; they are brilliantly coloured and tastefully composed, the foregrounds being enriched with columns, bas-reliefs, and other architectural fragments. Albano was fond of painting cabinet pictures, which in some cases he would finish very highly, yet the highly-finished specimens are generally less agreeable than his slighter and less laboured pictures; but in both classes may be noticed his fondness for bright and cheerful colouring, his figures being often

paralleled in ultramarine, vermilion, and rich yellow draperies. The last colour is particularly fine in Albano's pictures, and is brilliant without appearing rank or chromy; it is rather a rich golden ochre, and apparently much brighter than our ochres of the present day. It is not uncommon to find Albano's pleasing style reproduced in the works of other painters; for instance, we may speak of Lodovico Garzi as one who was successful in preserving an Albanesque feeling in his pictures.

ALBERTINELLI, MARIOTTO. See PORTA, or DEA BAR-TOLOMEO.

ALDEGREVER, HENRY. See ALTDORFER.

ALEXANDER, WILLIAM. See COXENS.

ALLAN, SIR WILLIAM, R.A. See WILKIE.

ALLAN, DAVID. Born at Alloa in 1744; died in 1796. English School.

Sale in 1796.  
Jacob More, Esq., and Mons. Liss.  
A Pair of Emblematical Pictures . . . . . £1 0 0

1801.  
Sir W. Hamilton.  
Two small Pictures of Neapolitan Figures in Devotion . . . . . 2 10 0

1813.  
John Willett Willett, Esq.  
A Shipwreck . . . . . 14 14 0

David Allan employed his pencil on a variety of subjects; perhaps the most interesting are his scenes of rural life in Scotland. His cottage interiors remind us of Paye's early works; there is a melancholy sombreness about some of them, a want of daylight, and a gaol-like atmosphere seems to surround the old-fashioned furniture as well as the figures. Allan also painted life-size portraits of children, in the backgrounds of which he would introduce pleasing landscapes; he gave a pretty feeling to his pictures of this class, although we cannot say that they are painted with much spirit. We may speak in the same way of the female figures in his small interiors; they are pretty, but are usually rather tame.

ALLEGRI, ANTONIO, called IL CORREGGIO. Born in Correggio in 1494; died in Correggio in 1534. Lombard School.

Sale in 1801.  
William Young Otley, Esq.  
Virgin and Child . . . . . £304 10 0

1802.  
John Udny, Esq.  
Christ appearing to Mary; from the Orleans Collection . . . . . 325 10 0  
The Virgin and Child . . . . . 99 15 0

1804.  
— Borellis, Esq.  
Two Angels . . . . . 126 0 0

1813.  
John Willett Willett, Esq.  
Mercury teaching Cupid to Read. Bought in at . . . . . 109 10 0

1816.  
Henry Hope, Esq.  
Danae; from the Orleans Collection . . . . . 163 15 0

1821.  
Marchioness of Thomond.  
The Marriage of St. Catharine . . . . . 225 15 0

1823.  
Angels' Heads; formerly in the collection of Hart Davis, Esq. . . . . 120 15 0  
Danae . . . . . 285 10 0

1826.  
Admiral Lord Radstock.  
The Virgin seated, in a Landscape, with the Infant upon her Lap . . . . . 336 0 0

1829.  
John Robert Udny, Esq.  
'Noli me tangere;' from the Orleans Collection . . . . . 141 15 0

1831.  
Hon. Mr. Vernon.  
Portrait of a Man Reading . . . . . 100 1 0

1833.  
Chevalier Sebastian Erard.  
Venus carressing Cupid . . . . . 89 5 0  
The incredulity of St. Thomas . . . . . 107 2 0

1850.  
Earl of Ashburnham.  
Holy Family, with St. John, in a Landscape; from the collection of Sir Luke Schaub . . . . . 99 10 0

1856.  
Samuel Rogers, Esq.  
The Holy Family; from the Orleans Collection . . . . . 252 0 0

The term 'English' is used in this work for 'British.'

1862.

A Study of two Angels; a drawing in black and red chalk; from Denon's collection. . . . £3 0 0

Of all the great masters who adorned the schools of Italy during the early part of the Cinquecento period, not one excelled Correggio in the technical capacity of the art, or surpassed him in the determination and spirit with which he sought to free himself of the conventionalisms of the Quattrocento schools. From his youth he appears to have thoroughly comprehended Art's highest aim or calling, in the words of Winkelman, that of 'sketching the soul and painting the mind,' and, like a true knight, he was ever seeking for difficulties and challenging the most operose or delicate subjects which nature can invite art to contend with. Correggio's finest works are redolent with life and beauty, there is a loveliness about his infants which even Sir Joshua Reynolds, Greuze, and other great masters in modern times, with all the advantages which they enjoyed of studying what had been done before them, never surpassed. And not merely in 'motive' is Correggio great, but his works are especially dear to art in virtue of the way in which he carried out or materialised his brilliant ideas, bequeathed to us in such language, that the shortest sentence, or the smallest compass of pencilling, gives pleasure to the connoisseur, or will stand the criticism of those who profess to understand the meaning of 'quality' in painting. It is true that subjects intended to illustrate the sublime poetry of religious art were attempted by artists long before the time of Correggio, but on many of them all that we can bestow is praise for the purity of their thoughts, whilst we lament their feeble inability to express the thousandth part of what they felt; but with Correggio it was far different, his manner of treating the most difficult subjects of sacred and symbolical art, together with the subtle curiosities of his materials and the technical secrets so mysteriously committed to his trust, have, since the days of the Caracci and Christoforo Allori to the present time, been regarded as canons of art, and have been studied with enthusiasm by our greatest painters. In Correggio's treatment of mythological and allegorical subjects we discover the germs of many of the works of the Bolognese and early French painters; some of these designs by Correggio are weakened by the unnecessary display of the most difficult effects of figure perspective, or, as it is usually called, 'foreshortening,' which, curiously, he delighted in, although one of those hard points in the mechanism of painting which most artists studiously, and perhaps wisely, avoid. Again, the 'extremities,' over which so many artists stumble, seeking to disguise them by means of drapery, or else with a few unmeaning dashes of colour which are intended to pass for sketchiness or freedom of handling, or anything rather than bad drawing, were the delight of Correggio; for he loved to play with the pretty hands of his models, and would paint them in the most difficult and fanciful positions. The mastery which he enjoyed over his profession did not rest here, for remark likewise the dignity of his profiles, and his skilful management of features in full—positions in which an unskilful artist is almost sure to fail. Correggio was also a landscape-painter, and his most charming compositions are those in which landscape is introduced, in preference to a confined or interior background; the trunks of the trees are so round and nice, the trees are also well grouped, and the quiet stillness of the distant scenery, if undisturbed by any figure subject, in small, but merely enlivened with a few Poussin-like arches or buildings, is very agreeable; the foreground foliage, often consisting of large leaves, intermixed with flowers, is finished in a costly manner, with bright metallic kind of tints. Even if Correggio had possessed feebler conceptions of the beautiful with infinitely less power as a draughtsman, and immature understanding of the nature and properties of 'quality,' he would still, in all probability, be considered a great master, and in *memoriam* a proof that excellence is as attainable in one age as in another. The writer is speaking of him as a colourist, in its application to 'light and shade;' in this fort Correggio was very great, his flesh tints are marvellously luminous, whilst at the same time he gave such extraordinary relief to his figures. It is difficult to discover how the brightness of Correggio's flesh tints is produced; doubtless much is dependent on the management of the cool, and likewise rich brown shadows, which govern the flesh tints of his figures; and we may add, that the labour and finish which he bestowed on the various passages which compose the backgrounds of his pictures have greatly enhanced the splendour and brilliancy of the principal parts, whilst they appear to interpret many of the reflected lights which play so deliciously on the figures; yet with all his enthusiastic zeal for faithfully rendering everything which assisted him in composing his work, we rarely feel that the inferior or accessorial passages carry us away from the centre objects of attraction, they rather lead us to the points in which the soul and poetry of the idea lies. As Correggio's finest works are valued at thousands, one naturally feels sceptical when his name is mentioned. An eminent connoisseur used to say, 'Now don't show me any of your Correggios;' yet there is every reason for believing that original works by Correggio have occasionally exchanged hands during the present century, either *inop*, or anyhow only half believed in. The prefixed sale notes seem to favour this advancement,

and it is very necessary to remember that the best masters occasionally painted slight or hastily-finished pictures, or little more than studies, whilst the original beauties of others are rendered all but invisible by the condition they are in: under such circumstances we cannot feel surprised that people are unwilling to speculate largely in them.

ALLORI, ALESSANDRO. See BRONZINO.

ALLORI, CHRISTOFANO. See BRONZINO.

ALST (AALST, or AELST), WILLIAM VAN. Born at Delft in 1629; died at Amsterdam in 1679. Pupil of Evert Van Aelst. Dutch School.

Sale in 1807.

Edward Cox, Esq.  
rapes, Peaches, and Insects . . . . £16 16 0

1836.  
Still Life . . . . . 3 10 0  
Dead Game . . . . . 7 0 0

1848.  
Dead Birds, and a Dead Hare . . . . 33 12 0

1860.  
Dead Game . . . . . 17 6 6

The works of this painter remind us of several artists; in his pictures of dead game he loved to introduce a landscape background in the manner of Weenix; the animals are often lying at the foot of some fine old tree, the trunk being carefully and elaborately finished, and exhibiting curious formations of bark strata, other parts being enriched with a variety of mosses. The dead birds in his pictures are very nicely painted, and he particularly excelled in painting cool silvery plumage; the butterflies and other insects introduced in his pictures are finished in the elaborate and beautiful manner of De Vree, and his pictures of fish may be compared to Adriansen's. Van Aelst always finished his pictures with a smooth and delicate pencil, consequently not only his flower pieces, but also his other compositions, strongly remind us of the works of Mignon. The works of Isaac Denies closely resemble Vander Aelst's.

ALTDORFER, ALBERT. Born at Altdorf, in Bavaria, in 1488. German School.

Sale in 1866.

Henry Farrer, Esq.  
A Pair of Panels, with Sta. Lucia and three other Saints standing beneath festoons . . £19 8 6

Although we do not find the force and richness of Albert Durer in the works of Altdorfer, still the latter was a painter of considerable taste, and the contours of his tall figures are exceedingly graceful; and his works on the whole are more Italianesque and refined than the works of Lucas Cranach. Like most of the German painters of his time, he loved to embellish the backgrounds and draperies of his pictures with gold. Henry or Albert Aldegrever was a more severe painter than Altdorfer, and like the latter, is better known in this country as an industrious and elaborate engraver than as a painter.

ALUNNO, NICCOLÒ. See GIOTTO.

AMBERGER, CHRISTOPHER. See HOLBEIN.

AMEDULA, GIULIO DI.

Sale in 1864.

Earl of Clare.  
The Virgin and Infant Saviour enthroned, attended by St. Peter and St. Paul . . . £26 5 0

AMERIGI, MICHAEL ANGELO, called CARAVAGGIO. Born at Caravaggio in 1569; died in 1609, at Porto-Ercole. Roman and Lombard Schools.

Sale in 1799.

Jacob More, Esq., and Mons. Liss.  
A Meeting of Gipsies and Gamblers . . . £14 14 0

1801.  
Earl of Besborough.  
Portrait of a Bolognese Locksmith . . . 36 15 0

1802.  
The Holy Family, with St. Elizabeth . . . 139 0 0

John Udny, Esq.  
St. Sebastian . . . . . 23 7

1803.  
Richard Walker, Esq.  
The Locksmith of Bologna; from the Earl of Besborough's collection . . . . . 16 16

The Duke of Buckingham's collection was sold at Stowe House, in 1848, by Messrs. Christie & Manson. The collection is not entered in this work, but the writer believes that the 438 pictures in the collection sold for £14,000. An interesting illustrated account of Stowe was published by B. Seeley in 1773.

*Walsh Porter, Esq.*  
Infant Card Players; from the Aldobrandini  
Palace . . . . . £383 10

*Earl of Godolphin.*  
A Musical Conversation . . . . . 17 6 6

1801.  
The Gamesters; from the Palazzo Bolognetti . . . . . 131 5 0  
1807.

*Edward Cox, Esq.*  
Portrait of Caravaggio, with a Mirror in his  
Hand . . . . . 51 19 0  
Abraham about to sacrifice Isaac; from the  
Orleans Collection . . . . . 21 0 0

1808.  
The Battle of Constantine . . . . . 27 6 0

*Sir Richard Sullivan, Bart.*  
St. Peter denying Christ . . . . . 34 13 0  
1815.

*Edward Cox, Esq.*  
Abraham about to sacrifice Isaac; from the  
Orleans Collection . . . . . 11 0 6

1821.  
*Marchioness of Thomond.*  
Study of a Head . . . . . 11 0 6

1827.  
*Viscount Cremorne.*  
Our Saviour, with Mary and Martha . . . . . 31 10 0  
1831.

*Hon. Mr. Vernon.*  
Portrait of the Poet Marini; from the collection  
of the Marchese Benvenuti . . . . . 42 0 0  
Christ with His Disciples at Emmaus . . . . . 120 15 0  
1844.

*Jeremiah Harman, Esq.*  
A Young Roman Girl tasting Grapes, behind  
her an Old Woman and a Peasant Boy . . . . . 67 4 0  
1850.

*Earl of Ashburnham.*  
St. Peter accused by the Damsel; from Sir  
Gregory Page's collection . . . . . 115 10 0

It is not recorded in the life of this painter that he visited Spain, but we may regard his style as a compound of the Spanish and Venetian. Caravaggio was an excellent head-painter, but he lost himself in many of his grand subject pictures. Chiaroscuro, and effects of candle-light, have done much for art; they are often powerful auxiliaries in producing a good picture, but they will not make up for want of taste, in which gift Caravaggio, unfortunately, was not over favoured; his whole-length figures are often clumsy and stupid-looking, and his style of painting the Infant Saviour is generally very inferior to the great Italian painters his contemporaries. Perhaps the best way of enjoying Caravaggio's large pictures is to separate them into parts; when we examine some of the heads in this way, we are struck by their boldness and fullness of character: many of them have a resemblance to Ribera's heads. Through Ribera, the Spanish School profited by the compositions and works of Caravaggio; and, considering that Ribera studied painting in his own country before he became acquainted with Caravaggio, it seems fair to infer that the profit or advantage was mutual; the former acquiring additional power from the study of his friend's bold ideas of light, shade, and breadth, whilst the latter looked with advantage at Ribera's wonderful firmness of touch, his square and vigorous impasto. Caravaggio's smoother pictures may be compared to Valentino's. We are told that Leonard Vander Cooghen, or Kooghen, was a pupil of Jacob Jordaens; but there are pictures by him which certainly seem to be painted in emulation of Caravaggio; at the same time it may be observed that his pencilling is considerably smoother than Caravaggio's.

AMIGONI (or AMICONI), JACOPO. See PIETRO DA CORTONA.

ANDERSON, W. Flourished in the latter part of the eighteenth and early part of the nineteenth centuries. English School.

Sale in 1802.  
A Calm and a Fresh Breeze; a pair . . . . . £4 14 5  
A Calm, with Shipping and Figures . . . . . 5 5 0  
A Sea Piece . . . . . 4 12 0  
Ditto . . . . . 4 4 0

1819.  
A Pair of Sea Pieces . . . . . 8 8 0  
Ditto . . . . . 5 18 0

1825.  
The Interior of Westminster Abbey . . . . . 6 6 0

1832.  
A View on the Thames, and a View of Hastings . . . . . 10 10 0

1862.  
*Thomas Garle, Esq.*  
A Sea Piece, with Men-of-war and Boats in a  
Breeze . . . . . 4 0 0

A View of Erith, with Figures . . . . . £3 10 4  
A Calm, with Men-of-war and Boats . . . . . 6 10 0

1809.  
A Calm, with Shipping and Figures . . . . . 1 18 0

The above sale notes show that Anderson did not confine his style to sea and river views; although his small pictures of the latter class are best known to collectors. Notwithstanding the small prices his pictures obtain in the market, they are worthy of a place in the best collections of the works of early English painters. Anderson finished his pictures very neatly, and usually painted with cool silvery colours; he may be called our English Zeeman. Daniel Turner, an English artist of the early part of the present century, painted some views of the metropolis; they are worked up in the neat manner of Anderson, and are rather prettily coloured. L. de Koningh probably painted about thirty or forty years before the time of Anderson, but his quiet marine views remind us a little of Anderson's. Koningh's pictures are prettily coloured, especially the skies and distant scenery; but he was not always so successful in painting the water. J. Besters painted canal views, and views of towers, partly in the manner of Anderson. Brigers painted marine views, and small portraits of men-of-war, in the latter part of the eighteenth century.

ANDREANI, ANDREA. See ALBERT DURER.

ANGELICA.

Sale in 1803.  
Head of Helen . . . . . £6 10 0

ANGELIS (or ANGELLES), PETER. Born at Dunkirk in 1685; died at Rennes in 1734. Flemish School.

Sale in 1801.  
— *Stade, Esq.*  
A Fishmonger's Stall . . . . . £3 4 0

1803.  
*Robert Thistlewaite, Esq.*  
Fruit and Dead Game, with Herbage and Figures; a pair, after Rubens and Snijders . . . . . 78 15 0  
Ditto; a pair, after ditto . . . . . 63 0 0

1821.  
*John Webb, Esq.*  
A Flemish Cabaret . . . . . 24 3 6

1827.  
*Robert Grave, Esq.*  
A Cottage Door, with a Man playing on the Hurdy-gurdy . . . . . 6 0 0

1829.  
*Lord Guaydir.*  
A Flemish Festival; in imitation of Teniers . . . . . 7 15 0

Angelles may be described as a painter of conversations and still life. In some of his conversations he appears to have introduced the portraits of his employers; in these pictures the figures are cleverly grouped, and they may be classed with C. Philips's best works; although thinly painted, and usually rather brown, yet it may be observed that the figures sit with a great deal of ease, and the hands are prettily drawn. Angelles, we are told, copied Rubens's 'Four Markets,' the Houghton pictures. At Kedleston there are some very large landscapes, which some say are copies from Rubens by one of the Morlands.

ANGELO, MICHAEL, BUONARROTI. See BUONARROTI.

ANGELO, MICHAEL AMERIGI, DA CARAVAGGIO. See AMERIGI.

ANGELO, MICHAEL CERQUOZZI, called DALLE BATTAGLIA. See CERQUOZZI.

ANGELO, MICHAEL, called IL CAMPIDOGGIO. Born at Rome in 1610; died in 1670. Pupil of Fioravanti. Roman School.

Sale in 1812.  
*Charles Lambert, Esq.*  
Fruit Piece, with a Rabbit . . . . . £9 5 0

1813.  
*John Willott Willott, Esq.*  
A Fruit Piece . . . . . 6 16 6

1819.  
*W. N. Hewett, Esq.*  
A Fruit Piece . . . . . 6 16 6

1825.  
A Girl with Fruit . . . . . 6 6 0

1827.  
*Robert Grave, Esq.*  
A Group of Fruit . . . . . 2 10 0

1844.  
*Jeremiah Harman, Esq.*  
A Fruit Piece . . . . . 13 0 6

Whilst we must admit that the works of this painter are inferior to the fruit and flower pieces of De Heem, and other eminent painters of the Dutch School, we are, nevertheless, often pleased with the vigour of his manner and the bold impasto of his handling. Like Maltese, he would sometimes

introduce a richly-coloured mat or rug in one corner of his picture, whilst in the centre of his fruit pieces we may expect to see one or two enormous pumpkins, one of them being usually cut into slices. Campidoglio had quite a knack for painting pumpkins, melons, and other varieties of large fruit. In some of his pictures of fruit and flowers he would introduce wine-glasses, musical instruments, and even figures in the background; at other times, instead of arranging his fruit and flowers on a table, in a room, he would pile them on the steps of a terrace, relieving them with foliage and sky. Campidoglio's works are usually large, and, as already observed, we miss the transparency and quality which please us so much in the fruit and flower pieces of the Dutch and Flemish painters; there is a decorative character about Campidoglio's pictures which is greatly exaggerated in imitations, of which there is no lack. Maltese fruit pieces may be compared to Campidoglio's, although the former are inferior works. Maltese particularly excelled in painting rich table-covers. He was a native of Malta, and flourished in the latter half of the seventeenth century; his works are not frequently met with, and the writer does not recollect seeing any in Malta. There were two scarce painters who imitated Maltese's manner of painting richly-worked table-covers; one may be known by the monogram GIO. PLO. GTTO. FIT., and the other by the monogram J. lupin. f. The former painted groups of fruit, and would introduce table-covers or drapery, richly coloured and highly embossed in the manner of Maltese's painting. The latter painted similar subjects, and his flowers remind us a little of Baptiste, the pencilling of the curtains or table-covers in Lupin's pictures is so like the pencilling of Maltese, there is the same full impasto given to the touch, that one might be induced to ascribe such parts of the work to the hand of Maltese; but on carefully examining the works of Lupin, it will be seen that other parts are put in with the same broad touches; for instance, we can trace them in some of the flowers. An artist of the name of Georgio Garvi painted flower pieces in the manner of Campidoglio.

**ANGOSCIOIA (or ANGUISCIOIA), SOFONISBA.** Born at Cremona in 1530; died about 1620 at Madrid. Pupil of Bernardino Campi and Bernardo Gatti. Cremonese School.

Sale in 1807.

*Edward Cox, Esq.*  
Her own Portrait; from the Besborough Collection . . . . . £13 13 0

1815.

*W. Comyns, Esq.*  
Her own Portrait . . . . . 5 5 0

1823.

*George Watson Taylor, Esq., M.P.*  
Her own Portrait; from the Besborough and Cox's Collections . . . . . 26 5 0

1832.

*George Watson Taylor, Esq., M.P.*  
A Miniature in oil-colours of Herself . . . . . 10 10 0

This excellent paintress, who had the advantage of studying in Spain as well as in Italy, occasionally painted religious and historical subjects, but she is better known as a portrait-paintress. The style she adopted is very pleasing, and is distinguished by a semi-miniature neatness. In the setting and costume of her portraits we are reminded of Sir Antonio More's small portraits, the female faces being usually round and full, with the hair drawn back and secured in a net or headress of pearls. Large lace collars, and not ruffs, generally adorn the necks of her beauties. She loved to introduce a great deal of rich brown about the background and dresses of her portraits, the latter being ornamented with jewels and orange trimmings. It may be fairly said of Sofonisba that she had a delicate eye for colour, and as a portrait-paintress may be considered in advance of her time; her colouring may be described as warm and harmonious. Although such an early paintress, we notice nothing that is hard or formal about her works; on the contrary, the features and hands are stippled in with a miniature neatness, the flesh tints are carefully blended together, and a little ultramarine may be traced in the shadows of the same.

**ANTINONI.**

Sale in 1806.

*Marquis of Lansdowne.*  
Four Views in Naples . . . . . £14 14 0

**ANTOLINEZ DE SARABIA, FRANCESCO.** See MURILLO.

**ANTONELLA DA MESSINA.** See JOHN VAN EYCK.

**ANTONISSEN, HENRY T.** Born at Antwerp in 1737; died in 1794. Dutch School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
A Landscape and Figures . . . . . £8 8 0

1816.

*Henry Hope, Esq.*  
A Landscape and Cattle . . . . . 20 9 6  
Ditto . . . . . 22 1 0

Peasants with Cattle, in a woody Landscape on the Bank of a River . . . . . £11 0 6

1825.

*Viscount Cremorne.*

A Landscape, with Cattle and Figures . . . . . 5 15 0

The works of this painter slightly resemble Ommeganck's landscapes. The style he followed finds few admirers at the present day; in some cases his pictures remind us of Van Huysum's landscapes; often agreeable in effect, yet in touch too weak and laboured to be valuable. On his cabinet pictures Antonissen bestowed the greatest pains, nearly every leaf is carefully made out, or, as it were, separately finished, the trunks of the trees being worked up in a similar manner; we see on them a variety of tints, representing different vegetable formations, whilst numerous knots and clefts in the bark are indicated with very fat touches of colour. The same painstaking industry may be observed in the foregrounds of his pictures, his tulips and other plants being little pictures of themselves. Antonissen's landscapes, although light and gay in effect, appear feeble for lack of harmony in the several parts, and correctness of gradation; his trees are unquestionably well relieved, but his highly-finished distances come too forward, more by reason of injudicious management of the colours than from the careful finish of the details; and lastly, his garden foregrounds do not assimilate well with the figures. J. B. de Roy's highly and delicately-finished cattle pieces class very well with the works of Antonissen, Meyer, and similar painters of the same period. The foreground of Bouquet's landscapes are worked up in the curious and elaborate manner of Antonissen.

**APOLLIDORO, FRANCESCO (or APOLLIDORO DI PORCIA).** Pupil of Dario Varotari. Veronese School. Living in 1605.

Sale in 1805.

Portraits of Alcano Federici and his Son . . . . . £59 17 0

**APPELMAN, BERNARD (or BARENT).** Born at the Hague in 1640; died in 1686. Dutch School.

Sale in 1836.

*Comte de Balch Poffe.*

View of the Old Custom House at Rome . . . . . £1 11 6  
View of the Tomb of Cecilia Metella, near Rome . . . . . 1 8 0

Like Both and other Dutch painters, Barent Appelman appears to have adopted Italy as the fittest country for the exercise of his landscape art. Although his studies and slight sketches appear of little value, his highly-finished pictures are very nicely composed; the skies are broken with bold rolling masses of light clouds, and we notice pleasing gradations of light and shade about the mountains and hills. Views of the famous mountain scenery and lakes of Frascati may be found amongst the productions of this comparatively obscure painter. His landscapes may be described as carefully finished and effective, because he endeavoured to introduce pleasing effects of sunshine playing on the foreground, or illuminating his Bamboccio kind of figures. His lofty but delicate foreground trees are elaborately finished in the manner of De Henschen.

**APPIANI, ANDREA.** Born at Milan in 1754; died in 1818. Lombard School.

Sale in 1821.

*John Webb, Esq.*

A Mother Weeping over her Child . . . . . £10 13 0

1820.

*John Webb, Esq.*

Jane Shore . . . . . 2 2 0  
This pleasing painter was a kind of Italian Boucher, only he pencilled more in the manner of Chevalier d'Arpino.

**APSHOVEN.**

Sale in 1822.

*Marquis of Bute.*

Interior, with Card-players . . . . . £16 4 0

**ARCHER, A.** See ZOFFANY.

**ARLAUD, JAMES ANTHONY.** Born at Geneva in 1668; died at Geneva in 1743.

Sale in 1807.

*Edward Cox, Esq.*

Jupiter and Leda; after a bas-relief of M. Angelo's . . . . . £90 15 0

1815.

*Edward Cox, Esq.*

Jupiter and Leda; after a bas-relief of M. Angelo's . . . . . 44 2 0

**ARNALD (or ARNOLD), GEORGE, A.R.A.** Born in 1763; died in London in 1841. English School.

Sale in 1819.

A View of St. Alban's . . . . . £10 10 0

1827.

*Robert Grave, Esq.*

London, from Greenwich Hill . . . . . 1 11 6



1837.  
*Sir Francis Freeling, Bart.*  
 A Lake Scene . . . . . £1 11

1838.  
*William Eastale, Esq.*  
 A Landscape, with a Waggon and Figures, near a flooded Road . . . . . 7 17 0

George Arnald's pictures of romantic scenery remind us of Wright of Derby. Arnald's favourite green can hardly be called an agreeable green; it is a cold slaty green, yet it seems to have been Arnald's favourite tint. Most artists have a favourite colour or tint; Morland had a favourite green, only it is a far prettier green than Arnald's. In leafage-painting, Arnald followed the careful, almost mechanical, style of finish which was encouraged by the painters of his day—the round, separate leaves, expressed with liquid touches, as seen in the early works of Stubbs and Ibbetson. It may be observed that there is some variety of subjects in the above sale notes; for example, we have two views of cities, the latter probably little more than a sketch; then one of his northern views; and, lastly, a country road scene. Arnald was likewise a lover of moonlight scenes, yet there is a want of force in his representations of the same; it is sometimes hardly apparent whether the effect be intended for sunlight or moonlight. His night scenes, however, and those already mentioned, are far from being his only pictures, or his only class of pictures; for Arnald travelled through some of our most picturesque counties, and adapted his pencil, with considerable success, in delineating the varied beauties of British scenery and British antiquities. His views of ancient castles, and old abbeys and churches, display considerable taste in composition, and cleverness in the execution; in fact, they may be considered capital examples of early English landscape-painting. Arnald was successful in representing extensive scenery; cities seen from distant hills, such as his view of London from Greenwich. In his pictures of northern scenery, if, in addition to a distant city, he was able to introduce a winding river, crossed by a bridge or two, the subject became at once genial to him. When painting an abbey or a mansion, he occasionally made the same the picture, by shutting out the landscape distance, and honestly working up the details in a laborious and painstaking manner, whilst he would save them from being mere architectural sketches by the introduction of busy groups of figures, and different accessories. If we cannot speak very highly of Arnald's skill in figure-painting, yet his figures must be noticed, as they are very characteristic of the painter; they are *busy* figures. His lovers are not sleepy lovers, but are quite awake to the pleasure of each other's society. His most characteristic figures are those of women and girls, often in pretty attitudes, and busy in washing clothes on the banks of the rivers and ponds which he was so fond of introducing in his pictures.

ARPINO, IL CAVALIERE D'. See CESARI.

ARTHOIS (or ARTOIS), JACQUES. Born at Brussels in 1613; died about 1666. Flemish School.

Sale in 1802.  
*— Beckford, Esq. of Fonthill.*  
 A Landscape, with Soldiers on a March, by Artois and Vander Meulen . . . . . £27 0 0

1803.  
*Robert Grave, Esq.*  
 A Landscape and Figures . . . . . 7 17 6

1821.  
*Marchioness of Thomond.*  
 A woody Landscape, with Figures . . . . . 6 16 6

1826.  
*Lady Holland.*  
 A woody Landscape, with Cattle on a Road . . . . . 5 5 0

1827.  
*Viscount Cremorne.*  
 A Landscape, with Figures, by Both . . . . . 53 11 0  
 A Landscape, Preparing for the Chase . . . . . 38 17 0

1830.  
*Viscount Hampden.*  
 A Landscape, with an Obelisk, Ruins, &c. . . . . 21 0 0

1839.  
 A woody Landscape, with Figures by Teniers . . . . . 21 0 0

In this country the name of Artois is chiefly remembered in conjunction with other masters, painting the landscape for figures by Vander Meulen, Teniers, and others. When Artois painted without the aid of figure-painters, his compositions have the general effect of Van Uden's pictures. Commencing with the foreground, we find stumps or trunks of large trees, round which are entwined leaves and parasitical plants, moss, &c., all very brown and rich. His foreground roads are gracefully and lightly, and are put in with breadth, as artists call it. On either side of them, it is not unusual to notice large octagon-shaped masses of stone, probably not very geologically placed; as Artois, like a great many other painters of his class, did not keep very strictly to nature. He was fond of painting 'compositions,' when, in the manner of Paul Bril, he would make the foreground

trees of an enormous size, in order to give distance and force to the rest of the subject. His handling, as seen in the shaping of the stems or trunks of the trees, is similar to Paul Bril's, but his foliage is more truthful, and not so mechanical, and in colouring reminds us of Wildens and Teniers, although often more agreeable than the former. There is nothing very striking in Artois' own figures; they generally represent sportsmen, or women driving cattle, and his men, in brown coats and bandit hats, class very well with Waterloo's figures. Artois was likewise fond of representing river scenery, with rich woody foregrounds, surrounded by avenues and clusters of tall trees. Some of these trees appear to come very forward, as the stems are touched up with light colour. The formality of these avenues is cleverly avoided, by bringing across them fallen trees, lying on the ground, but unstripped of their branches and leaves. Artois further reminds us of Van Uden by his partiality for high horizontal lines, whilst above the distant trees towers the delicate spire of some ancient church. Artois' skies are clear and pleasing; and his rolling white clouds harmonise agreeably with the often too prevailing red tints of his landscapes. His name is generally spelt Artois; but his pictures are sometimes signed with a small delicate pencil, Jacques . d . Arthois . f.

AS, P. VAN. See WATERLOO.

ASHFORD, W.

Sale in 1801.  
 A View near Wicklow . . . . . £18 18 0

1832.  
*George Watson Taylor, Esq., M.P.*  
 A View of the Bay of Dublin . . . . . 17 17 0

his notices of Irish painters. Like Mullins, and other landscape-painters of that school, he occasionally introduced stories or illustrations of books into his landscapes. His style reminds us partly of De Louthembourg, and partly of Arnald.

ASSCHE, HENRY VAN. Born at Brussels in 1775; died in 1841. Pupil of De Roy. Flemish School.

Sale in 1827.  
*Robert Grave, Esq.*  
 A Road Scene through a Wood, with a Horseman and Peasant travelling . . . . . £1 15 0

1842.  
 A Dutch Village, among Trees, on the Bank of a Canal, with Figures in Boats . . . . . 5 5 0

1863.  
*John Allnutt, Esq.*  
 A Landscape, with a Cottage on a Bank, and Figures on a Road . . . . . 3 15 0

ASSELYN, JOHN. Born at Antwerp in 1610; died in 1660. Pupil of Esais Vandevelde and Jan Miel. Flemish School.

Sale in 1801.  
 A Landscape and Figures . . . . . £17 5 0

1802.  
 A View in Italy . . . . . 5 15 6

1804.  
*— Bryan, Esq.*  
 A Landscape, with Figures passing a Brook . . . . . 21 0 0  
 An Italian Landscape . . . . . 11 11 6

1807.  
*Edward Coxe, Esq.*  
 View of the Colosseum . . . . . 15 15 0

1821.  
 A Landscape, with Cattle and Figures, by Berghem . . . . . 31 10 0

1822.  
*Marquis of Bute.*  
 A Cavern Scene, with Figures . . . . . 42 0 0  
 The Campagna . . . . . 50 8 0

1827.  
*Duke of Bedford.*  
 A River Scene, with the Ruins of a Roman Bridge . . . . . 73 0 0

1829.  
*Earl of Liverpool.*  
 Landscape, with Peasants, near the Ruins of an Aqueduct . . . . . 71 0 0

*John Webb, Esq.*  
 A Landscape, with Buildings, and Cattle fording a River . . . . . 19 10 0

1830.  
 Cattle in a Landscape, with Italian Buildings, &c. . . . . 10 0 0

The Ford, with Figures by Wouwermans; formerly in Mr. Barchard's collection . . . . . 57 5 0

1836.  
*Sir Charles Bagot, G.C.B.*  
 A Landscape, with Cattle and Figures; from the collections of Schmet Van Alphen and the Duc d'Alberg . . . . . 178 10 0

1841.  
*Marquis of Camden, K.G.*  
 A Landscape, with a Ruined Bridge, Cattle and Figures fording a River . . . . . £44 2 0

*Hon. Lady Stuart.*  
 A Landscape, with a Booth, and Figures drinking . . . . . 294 1 0

1848.  
*Counode Morny.*  
 A Landscape, with Peasants and Cattle crossing a River; from the King of Bavaria's collection . . . . . 28 7 0

1861.  
*Charles Scarrbrick, Esq.*  
 A Landscape, with a Horse and two Goats resting near some Roman Ruins . . . . . 85 1 0  
 Ruins of a Roman Theatre, with a Peasant driving a Horse and Mule, &c. . . . . 63 0 0  
 An Italian Landscape, with Peasants leading Mules through a Brook towards an Archway . . . . . 27 6 0

1863.  
*Robert Craig, Esq.*  
 A River Scene . . . . . 13 2 6

Asselyn, in freeing himself of the Brueghel type, pursued a different route from Solomon Ruysdael or Van Goyen, for, unlike them, he was fond of cool and dark tints; consequently, in colouring, his works are more like the pictures which Bamboccio painted when he was in Rome; in these, the colours, although dark, are silvery, and the lighter parts are carefully blended into the darker. The views which Asselyn painted about the environs of Rome are capital pictures of their class; there is so much breadth in the painting of them. There is often a similarity about the foregrounds of Asselyn's pictures; for instance, on either side are massive ruins, painted with his favourite grey and dark tints; then we notice a succession of plains, and in the distance lofty hills warmly coloured. In some of his pictures we find low round towers, with pyramidal roofs—the same kind of towers which Both and Swanevelt delighted to paint. Like Bamboccio, Asselyn occasionally painted interiors of caverns, or court-yards, with cavaliers attending to their horses; in treatment, the former may remind us of his canonical foregrounds of great dark rocks, formidable towers, or ruins of ancient castles. Asselyn's river views, enlivened with boats, and crossed in the distance by neatly-built bridges, and his moonlight pieces, remain to be noticed. The finish and neatness of the former class have induced some writers to compare them to Claude, although the comparison is not a very happy one; his moonlight pieces are sometimes warm and Cuyt-like, and are interesting as showing that Asselyn's works are not always cool and grey; he introduced

a pretty kind of foliage in them, or shrubs pencilled in the manner of Both. The figures in his small cabinet pictures are nicely finished and very spirited, and resemble the figures of Jan Van de Velde, his master's brother. Asselyn sometimes signed his pictures J. A., ciphered with a very fine pencil.

ATKINSON, J. A.

Sale in 1827.

*Lord de Tabley.*  
 A Baggage Waggon, escorted by a Party of Military . . . . . £30 9 0

Atkinson displayed considerable freedom of pencilling in his small pictures; his light touch appears to put everything in motion.

AUGUSTIN, J. B. J. Flourished about the end of the last century.

Sale in 1829.

*John Webb, Esq.*  
 A Miniature of a Lady . . . . . £5 0 0

Several of this painter's works were exhibited at the Loan Collection, at Kensington, in 1865; amongst them may be noticed, as a nice example of this miniaturist, a 'Portrait of a Lady,' in a white dress, painted on ivory; lent by Miss Fraser.

AVERCAM (or AVERCAMP), HENRY VAN. Born at Kampen about the end of the sixteenth century; died at Kampen. German School.

Sale in 1823.

*George Watson Taylor, Esq., M.D.*  
 A Frost Piece . . . . . £17 17 0

1833.  
 A River Scene, with Figures . . . . . 7 7 0

This painter generally contrived to make the figures an important feature in his pictures. Some of his pictures are crowded with figures. The ladies and gentlemen are so carefully finished that they appear to be portraits, and they are represented in the rich fancy costume of the time of James I. His humorous figures remind us of Old Brueghel's.

AVONT, PETER VANDER. Born at Antwerp in 1619. Flemish School

Sale in 1801.

*Earl of Beshborough.*  
 A Magdalen in a Desert . . . . . £15 15 0

1802.  
 Bacchanalian Boys . . . . . 1 3 0

AVONT, VAN. See VAN BALEN.

## B

B. D. Flourished in the eighteenth century. French School.

1800.  
*Marquis of Bute.*  
 A Pair of Interiors, with Figures . . . . . £20 0 0

BAAN, J. DE. Born at Haarlem in 1633; died at the Hague in 1702. Pupil of Piemans and Jacob de Backer. Dutch School.

1836.  
 Portrait of a Lady, with Flowers, in a Garden . . . . . £8 18 6

BABUREN, THEODORUS. See FRANK HALS.

BACKHUYSEN, LUDOLPH. Born at Embden in 1631; died in 1709. Pupil of Albert Van Everdingen, and of Dubbels. Dutch School.

1706.  
*Jacob More, Esq., and Mons. Liss.*  
 A Brisk Gale, with Shipping . . . . . \$116 10 0

1801.  
*Earl of Beshborough.*  
 A Gale, with Shipping . . . . . 30 9 0  
 View of the Brill, in Holland . . . . . 46 4 0

1802.  
 A Sea Piece . . . . . 17 16 6  
 Ditto . . . . . 16 15 0  
 Ditto . . . . . 26 15 6

A Sea Piece, with Boats and Ships . . . . . 31 10 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
 A Storm on the Coast of Holland . . . . . 252 0 0  
 A Brisk Gale . . . . . 48 0 0  
 Embarkation of King William for England . . . . . 267 15 0

1803.  
*Robert Thistlewaite, Esq.*  
 A Sea Piece . . . . . 120 15 0

1805.  
 A Sea Storm . . . . . 105 0 0

1800.  
 A Gale Rising; formerly in the collection of Mons. Thys, of Brussels . . . . . £73 10 0

1811.  
*Henry Hope, Esq.*  
 View of an Arsenal, with Vessels, &c. . . . . 32 11 0  
 Vessels of War, at the Mouth of a River . . . . . 220 10 0  
 Embarkation of King William at Rotterdam. Bought in at . . . . . 525 0 0

1813.  
*M. La Fontaine.*  
 A Brisk Gale, with Vessels . . . . . 136 10 0  
 View of the Mouth of a River, with Boats and Ships . . . . . 257 5 0

*John Willett Willett, Esq.*  
 A Brisk Gale; from M. Robit's collection . . . . . 126 0 0  
 A Fresh Breeze. Bought in at . . . . . 50 9 0

A Sea Storm . . . . . 116 11 0

1815.  
*W. Comyns, Esq.*  
 A Sea Piece . . . . . 16 16 0  
 View of the Harbour and East India Warehouses at Antwerp; from the Hope Collection . . . . . 38 17 0

1819.  
*W. N. Hewett, Esq.*  
 A Sea Piece . . . . . 65 2 0

A Fresh Breeze, with numerous Vessels . . . . . 47 5 0

1821.  
*John Webb, Esq.*  
 A Shore Scene, with Fishermen . . . . . 31 10 0  
 A Sea Piece . . . . . 29 10 0

1824.  
*Ralph Bernal, Esq.*  
 A Sea-shore, with Vessels, Figures, &c. . . . . 152 15 0

		1826.		
<i>Lady Holland.</i>				
A Sea Piece, with Vessels' View in the Texel, with the Royal Yacht, Vessels, &c. . . . .	£175 7 0	143 17 0		
<i>Admiral Lord Radstock.</i>				
A Bay in the Mediterranean, with Ships and Boats . . . . .	63 0 0			
1827.				
<i>Viscount Cremorne.</i>				
Ships in a Storm . . . . .	28 5 0			
A Sea Piece, with Shipping . . . . .	46 4 0			
<i>Duke of Bedford.</i>				
A Harbour, with Boats . . . . .	72 9 0			
1828.				
<i>M. M. Zachary, Esq.</i>				
A Fresh Breeze . . . . .	61 19 0			
1829.				
<i>Earl of Liverpool.</i>				
A Harbour, with Ships of War, and other Vessels . . . . .	174 6 0			
<i>Thomas Emmerson, Esq.</i>				
A Sea View, representing the Landing of King William III. in Holland . . . . .	28 7 0			
Ditto, the companion . . . . .	32 11 0			
A Fresh Breeze . . . . .	31 10 0			
1836.				
<i>Lord Charles Townshend.</i>				
A Sea Piece, with two Dutch Men-of-war . . . . .	150 0 0			
<i>Sir Charles Bagot, G.C.B.</i>				
A Squall, with a Boat near a Jetty; from the Tolozan Collection . . . . .	65 2 0			
A Breeze, with Lighters and Boats on the Dutch Coast . . . . .	388 10 0			
1839.				
<i>Sir Henry Oxenden, Bart.</i>				
A Dutch Arsenal, with Yachts and Vessels . . . . .	42 0 0			
1840.				
<i>William Hastings, Esq.</i>				
A Gale, with Men-of-war in the distance; from the Duke of Bedford's collection . . . . .	56 14 0			
<i>Sir Simon H. Clarke, Bart.</i>				
A Storm, illustrating the Shipwreck of St. Paul; formerly in the collection of M. Robit . . . . .	194 5 0			
1841.				
<i>The Hon. Lady Stuart.</i>				
View on the Texel . . . . .	446 5 0			
1842.				
The Port of Amsterdam . . . . .	52 10 0			
1844.				
<i>Jeremiah Harman, Esq.</i>				
A View from the Shore, with Fishing-vessels, &c.; from the collections of the Duc de Choiseul, M. Lambert, and M. Le Brun . . . . .	540 15 0			
1848.				
<i>William Wells, Esq.</i>				
A small Sea Piece, with Vessels . . . . .	113 8 0			
A Fresh Breeze . . . . .	163 16 0			
<i>Richard Sanderson, Esq.</i>				
A Dutch Yacht, with a Party of Ladies and Gentlemen leaving a Jetty . . . . .	39 18 0			
<i>Count de Morny.</i>				
A Marine View, in the Neighbourhood of Flushing . . . . .	252 10 0			
1853.				
<i>Colonel Hugh Baillie.</i>				
A Sea Piece, with a View of Amsterdam in the distance . . . . .	420 0 0			
1861.				
<i>Charles Scarisbrick, Esq.</i>				
A Coast Scene . . . . .	27 16 6			
A Sea Piece, with Dutch Men-of-war . . . . .	37 16 0			
Ditto, with Vessels in a Storm . . . . .	37 16 0			
1863.				
A Sea View off the Coast of Holland . . . . .	115 10 0			
A Stiff Breeze, with Men-of-war and Fishing-boats . . . . .	120 15 0			
1864.				
<i>The Prince of Orange's Yacht off Amsterdam; from the collection of M. Braamcamp . . . . .</i>				
110 5 0				
This excellent master, who happily forsook commerce for art, received his first instructions from Albert Van Everdingen and Henry Dubbels; but whatever profit he may have received from them in the commencement of his career, we do not associate his name with theirs, but rather speak of				

cabinet pictures are frequently enriched with backgrounds by Jan Brueghel, whilst others are surrounded with circlets of flowers painted by D. Segers. Most of these pictures are small, and do not appear to realise large sums in the market; still, some of the best pictures of Van Balen's, painted in union with Jan Brueghel, are works of considerable value. Even without the figures, many of them are capital examples of Brueghel, who seems to have expended unusual labour on them, particularly on the fruit and flowers, which are most luxurious when introduced in the foregrounds of such subjects as 'Vertumnus and Pomona,' or 'Feasts of the Gods.' It is not necessary to suppose that the backgrounds of Hendrik Van Balen's pictures are invariably painted by Jan Brueghel and others; from a difference which is observable in the 'quality' of them, it is more likely that the backgrounds are sometimes painted by himself, yet they resemble Brueghel's style of painting, and it is a style which harmonises, or assimilates, well with Van Balen's rosy figures; consequently, when he painted landscape backgrounds to his own pictures, Van Balen selected Brueghel's bright blues and greens. Van Balen's backgrounds may also be compared to the landscapes of Rolandt Savery. Like Diepenbeck, Hendrik Van Balen was fond of illustrating Ovid's 'Metamorphoses;' in composition and general effect they bear a considerable resemblance to Diepenbeck's works; but his pencil did not rest here, for he occasionally painted large altar-pieces, at other times he copied, or closely imitated, in small, some of Rubens' compositions, and it is not uncommon to meet with them having Rubens' name written on the frame. Besides his fancy subjects, Jan Van Balen is known as a portrait-painter; the contours of his draperies are gracefully managed, and there is a *gusto* about the setting of the heads, and his way of painting the long flowing hair, which reminds us of Vanduyck. According to Bryan, Peter Van Avont decorated the landscapes of Vinckenbooms with figures; but there are pictures by Van Avont, representing woody landscapes with the sports of infant bacchanals, which remind us more of Van Balen's subjects, and are very clever.

**BALESTRA, ANTONIO.** Born at Verona in 1666; died in 1740. Pupil of Antonio Belluci. Venetian School.

Sale in 1833.

A Pair of Drawings, in black and white chalk, of St. Carlo, St. Peter, &c. . . . . £5 15 6

The works ascribed to this painter are generally warily coloured in the manner of Canziagio; at the same time there is a little of the tenderness and simplicity of Carlo Maratti in them.

**BAMBOCCIO.** See PETER DE LAER.

**BANCK, JAN VANDER.** Flourished in the latter part of the eighteenth century. Dutch School.

Sale in 1813.

— *Clay, Esq.*  
An Old Woman and Boy, by Torchlight; after Rubens . . . . . £9 0 0

Vander Banck, or Vanderbank, is chiefly known as a portrait-painter, although he occasionally copied the works of great painters. Amongst his works may be noticed a small copy which he made of the Lions in Rubens' grand picture of 'Daniel in the Lions' Den.' Vanderbank's portraits are very 'unequal;' some are equal in 'quality' to Kneller's. His full-length portraits of ladies are often exceedingly elegant and graceful, whilst at other times they are coarse and disagreeable. Vanderbank's touch is very decided or mannered, and may be easily remembered. It is possible that he painted the flesh tints over a red ground, as usually there is a great deal of red about the eyes, nostrils, and ears of his portraits; unfortunately, it is not a pleasant red, being nearly the colour of blood. In old country-houses we occasionally meet with the works of a painter of the name of Dairidridge; they vary a good deal in quality, and there are points or characteristics in them which remind us partly of Vanderbank and partly of Hogarth. The features are drawn with a thin pencil, and the lake about the mouth and nostrils is very strong. Isaac Whood painted portraits and fancy subjects. The heads of his portraits are not badly painted, and may be compared to Vanderbank's, but the hands in his pictures are weak. B. Wandeidg's (or Vandeidg's) small whole-length portraits may be classed with Vanderbank's. F. Lindo met with a good deal of patronage from our 'landed gentry' during the middle and latter part of the eighteenth century. He was a neat, pleasing portrait-painter, and introduced a great deal of red in the face-shadows; his works, however, are far from being powerful. Amongst his portraits is one of Dr. John Moore (author of 'Zeluco'), now, or formerly, in the possession of General Mackintosh. Van Reysschoot's portraits are more opaque than Vanderbank's; the former painted with a considerable body of colour, apparently on a red ground, portions of which are left exposed about the eyebrows, mouth, and nostrils; the hair is in wiry strokes, like the handling of a crayon-painter. Gould, in his Dictionary, refers to a painter of the name of Robinson, as a pupil of Vanderbank's, and says he affected to dress all his portraits in Vanduyck costume.

**BANDINELLI, BACCIO.** Born at Florence in 1497; died in 1559. Tuscan School.

Sale in 1829.

*John Robert Udny, Esq.*  
The Martyrdom of St. Lawrence . . . . . £147 0 0

Baccio Bandinelli's well-known designs of studies by torchlight, although singularly severe in treatment, possess considerable merit. We rarely meet with subjects of that class, or 'Wright of Derby effects,' in the works of painters of the time of Bandinelli. He painted a few religious pictures, and occasionally made designs of animals, &c.; but Bandinelli is better known as a sculptor than as a painter. There is some analogy between the designs of Bandinelli and Petrus Franciscus Albertus, only the latter are inferior to Bandinelli's.

**BAPTISTE.** See MONNOYER.

**BARBARELLI, GIORGIO,** called GIORGIONE. Born at Castelfranco in 1477; died in 1511. Pupil of Giovanni Bellini. Venetian School.

Sale in 1801.

*Earl of Besborough.*  
'Ecce Homo' . . . . . £43 1 0  
The Resurrection of Our Saviour . . . . . 71 8 0  
Portrait of Gaston de Foix . . . . . 52 10 0

*Sir William Hamilton.*  
Portrait of the Fifth Duke of Piombino . . . . . 22 1 0

*William Young Ottley, Esq.*  
The Holy Family, with Saints; from the Colonna Collection . . . . . 462 0 0

1802.

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Portrait of a Poet; from the collection of Sir Joshua Reynolds . . . . . 51 9 0  
Cupid stung by a Bee, and complaining to Venus; from the Orleans Collection . . . . . 94 10 0

— *Nesbitt, Esq.*  
The Daughter of Herodias; from the Orleans Collection . . . . . 57 15 0

*John Udny, Esq.*  
A Lady playing on a Guitar, with other Figures . . . . . 63 0 0

1804.

The Virgin seated, in a Landscape; the Infant Christ and St. John embracing; in the background, a Soldier looking on . . . . . 50 8 0  
St. Lucia; from the Palazzo Bolognetti . . . . . 66 3 0

1805.

Portrait of a Man, with a Hat and Feathers . . . . . 31 10 0  
A Female at her Toilet . . . . . 588 0 0

1809.

A Soldier with the Head of St. John the Baptist . . . . . 120 15 0

1819.

*John Knight, Esq.*  
The Virgin and Child, with St. Catherine . . . . . 53 11 0

1823.

*George Watson Taylor, Esq., M.P.*  
Portrait of Aretino; from the collection of the Duc d'Alberg . . . . . 275 0 0

1826.

*Admiral Lord Radstock.*  
Portrait of Pope Alexander VI. and his Mistress . . . . . 966 0 0

1829.

*John Robert Udny, Esq.*  
A Conversation of Four Figures . . . . . 136 10 0

*Thomas Emmerson, Esq.*  
The 'Judgment of Paris,' in a Landscape, with Mercury bearing the News to the Gods . . . . . 139 5 0

1830.

*R. Westall, Esq., R.A.*  
Portrait of Alphonso d'Este, Duke of Ferrara . . . . . 54 12 0

*Sir Thomas Lawrence, P.R.A.*  
A Bacchanalian Feast . . . . . 105 0 0

1832.

*Earl of Mulgrave.*  
'The Wise Men's Offering;' from the collection of the Hon. C. Greville . . . . . 68 5 0

1844.

*Jeremiah Harman, Esq.*  
Portrait of Gonsalvo de Ferrand, on Horseback . . . . . 262 10 0

1850.

*Earl of Ashburnham.*  
A Youth in a white Dress, crimson Hat, and Feathers, in conversation with a Lady . . . . . 262 10 0

<i>Samuel Rogers, Esq.</i>	1858.
A Knight and Lady in a Landscape; in the background a View of Florence . . . . .	£92 8 0
The Reposo . . . . .	73 10 0
<i>John Alnutt, Esq.</i>	1863.
A Venetian Knight . . . . .	488 5 0

In charm of colouring and sweetness, Giorgione greatly excelled his master, Giovanni Bellini; then, in addition to his fine colouring, he was such a graceful painter, that we feel no surprise that the great Titian was enraptured with his designs and the technical fineness of his works, and afterwards devoted his life to the perfecting of the Giorgione type. Tired of the hardness of pencilling which characterised the works of most of the Venetian masters of his time, and which even Bellini was often a slave to, Giorgione sought to represent nature in a lovelier, more genial manner: instead of severity and sternness, we have lovable and smiling faces, with tints as delicately blended, and as free from harsh outlines, as the tints of Titian. Like his master, Giorgione was a great head-painter, and his single heads sometimes sell for large prices in the market; they display very strongly the peculiar colouring of the Venetian School, the fine auburn hair, and the warm reddish brown about the shadows of the eyes, nostrils, and throat. His flesh tints are very yellow, yet scarcely so yellow as they appear in some of Bellini's portraits. Giorgione was happy in giving both dignity and modesty to his female heads; the neat dressing of the hair reminds us of the works of Bissolo; there are no straggling locks. Some have not the eye for enjoying Giorgione's style of colouring, to such it appears artificial and unmeaning; yet we know how easily the eye can become reconciled to nature—when viewed through a piece of coloured glass, everything appears beautiful and natural, so long as the harmony is preserved. In the same way the most golden-coloured works of Giorgione should not distress us; let us rather endeavour to feel that we are enjoying the subject under the effect of a powerful sun. The beautiful lakes which Giorgione used, so far as we are able to judge, seem almost as bright as when first put on his pictures; which is curious, because lake is generally considered a fugitive or evanescent colour. It was freely used by portrait-painters in England, during the latter part of the eighteenth century, as a glaze over white and light-red dresses; in many cases scarcely a vestige of it remains, except in the parts covered by the frame, yet how wonderfully are the lake tints preserved in the works of Giorgione and other early masters! Besides his single heads and portrait groups, all more or less remarkable for sweetness of expression and happy rendering of character, we meet with Giorgione as a painter of religious subjects. In treatment or composition they seem to belong to a more primitive type than his other works; and if we cannot admire them as a whole, yet we can generally select passages from them of great beauty, and very worthy of study. His most advanced works, in regard to conception and finish, are his pastoral and mythological subjects; in these the nude is freely displayed, but in a chaste and simple manner; the contours are particularly elegant, the figures easily grouped, and they appear untheatrical and engrossed in each other's society. Giorgione was fond of painting landscape backgrounds; they recall the colouring of Bellini and Cima da Conegliano, a conventional style of painting, yet possessing considerable merit. The foreground trees are round and carefully finished, and on the bright golden-coloured plains appear a few quiet, unobtrusive houses, in shape not unlike the houses which children build with cards; beyond them are trees and shrubs coloured with the richest browns, whilst in the extreme distance we may expect to see some prettily-formed hills or mountains.

**BARBIERI, GIOVANNI FRANCESCO**, called **GUERCINO**. Born in Ferrara in 1592; died at Bologna in 1666. Bolognese School.

<i>Sale in 1766.</i>	
A Drawing in bistre . . . . .	£2 5 0
Ditto, in red chalk . . . . .	1 2 0
<i>1801.</i>	
A Child refusing to drink a Medical Draught . . . . .	29 9 0
The Virgin and Infant Christ, with St. John and St. Bartholomew . . . . .	157 10 0
<i>Sir William Hamilton.</i>	
Miniature in oil of Himself . . . . .	3 13 6
A Drawing of the Prodigal Son in his Poverty } . . . . .	21 0 0
A Drawing of the Prodigal Son in his Poverty }	
<i>William Young Otley, Esq.</i>	
A Warrior in Armour; from the Albani Palace . . . . .	630 0 0
St. Jerome . . . . .	189 0 0
<i>1802.</i>	
The Presentation in the Temple; from the Orleans Collection . . . . .	546 0 0

<i>Sir Simon Clarke, Bart., and George Hibbert, Esq.</i>	
“Mater Dolorosa” . . . . .	63 0 0
St. Jerome, attended by an Angel . . . . .	21 0 0

<i>John Udny, Esq.</i>	
“Angelica and Medora” . . . . .	£21 0 0
St. Sebastian . . . . .	42 0 0
<i>1803.</i>	
<i>George Graves, Esq.</i>	
A Drawing in bistre of St. Cecilia playing on the Organ . . . . .	8 8 0
A Pen Drawing of the Head of a Warrior . . . . .	6 16 6
St. Joseph and the Infant Saviour; a drawing in red chalk . . . . .	6 16 6
Abigail meeting David; a drawing in bistre . . . . .	21 0 0
The Triumph of David . . . . .	100 10 0
Apollo and Marsyas . . . . .	51 9 0
Susanna and the Elders; a drawing in red chalk . . . . .	4 14 6
Sophonisba . . . . .	142 16 0
Semiramis receiving the News of the Defeat of her Army . . . . .	110 5 0
Lot and his Daughters . . . . .	588 0 0
<i>1804.</i>	
St. Isidore . . . . .	40 19 0
<i>— Boxellia, Esq.</i>	
Samson and Dalilah . . . . .	252 0 0
<i>1805.</i>	
The Infant St. John, in a Landscape . . . . .	49 7 0
St. Anthony of Padua, with the Infant Jesus in his Arms . . . . .	73 10 0
An Angel Praying . . . . .	43 7 0
The Madonna Reading . . . . .	178 18 0
St. Joseph Reading . . . . .	131 5 0
<i>1806.</i>	
<i>Marquis of Lansdowne.</i>	
Nine Sketches . . . . .	5 10 0
<i>Sir George Yonge, Bart.</i>	
Susanna and the Elders . . . . .	168 0 0
<i>1807.</i>	
<i>Edward Coxe, Esq.</i>	
Cleopatra . . . . .	53 11 0
Joseph and Potiphar's Wife; from the collection of Sir Joshua Reynolds . . . . .	59 17 0
Judith giving the Head of Holofernes to a Female . . . . .	45 3 0
<i>1812.</i>	
<i>Charles Lambert, Esq.</i>	
St. Dominick adoring the Virgin . . . . .	94 10 0
<i>1813.</i>	
<i>John Willett Willett, Esq.</i>	
The Virgin, Saviour, and Saints . . . . .	50 8 0
A Magdalen. Bought in at . . . . .	48 6 0
<i>1815.</i>	
Madonna and Child . . . . .	84 0 0
<i>Edward Coxe, Esq.</i>	
A Drawing in pen and ink of a Female . . . . .	4 0 0
<i>1816.</i>	
<i>Henry Hope, Esq.</i>	
The Virgin nursing the Infant Christ . . . . .	48 0 0
<i>1819.</i>	
<i>John Knight, Esq.</i>	
The Virgin and Child . . . . .	30 9 0
Cleopatra . . . . .	23 4 0
St. Catherine . . . . .	43 0 0
St. Jerome . . . . .	21 0 0
Cassandra delivered from Captivity. Bought in at . . . . .	89 5 0
Judas betraying Christ . . . . .	30 9 0
St. Thomas . . . . .	32 11 0
<i>1821.</i>	
<i>John Webb, Esq.</i>	
The Dead Christ, with Angels . . . . .	111 6 0
Portrait of a Musician . . . . .	24 13 6
<i>1822.</i>	
<i>Marquis of Bute.</i>	
St. Jerome . . . . .	21 0 0
<i>1823.</i>	
<i>Madame Murat, Es-Queen of Naples.</i>	
The Prodigal Son tending Swine . . . . .	52 10 0
<i>1824.</i>	
<i>Sir Mark Masterman Sykes, Bart.</i>	
St. Joseph and the Infant Christ . . . . .	58 16 0
<i>1826.</i>	
<i>Admiral Lord Radstock.</i>	
St. Sebastian, with an Angel kneeling at his Side . . . . .	231 0 0
Arria inflicting upon herself the Mortal Wound, before she presents the Dagger to Pætus . . . . .	183 15 0
<i>1827.</i>	
<i>F. H. Standish, Esq.</i>	
Cassandra delivered from Captivity . . . . .	84 0 0
<i>1829.</i>	
<i>Thomas Emmerson, Esq.</i>	
An Italian Landscape, with Travellers . . . . .	54 12 0
Ditto, the companion . . . . .	46 4 0

<i>John Webb, Esq.</i> A Miniature of Himself . . . . .	£2 0
<i>Earl of Liverpool.</i> Bust of a Female . . . . .	18 18 0
<i>George Hibbert, Esq.</i> 'Mater Dolorosa'; from the Orleans Collection 1830.	33 12 0
<i>Viscount Hampden.</i> Christ and the Woman of Samaria . . . . . 1831.	95 11 0
<i>Hon. Mr. Vernon.</i> A Magdalen before a Crucifix . . . . . 1832.	32 11 0
<i>John Ever, Esq.</i> The Madonna and Child . . . . . 1833.	44 2 0
<i>Alexander Day, Esq.</i> The Apotheosis of St. Paul; from the Church of St. Grisognano at Rome . . . . .	745 10 0
Head of an Angel . . . . . 1837.	31 10 0
<i>Sir G. Warrender, Bart.</i> 'Assalona con Tamar'; from the Cornaro Palace at Venice . . . . . 1840.	300 0 0
<i>Sir Simon H. Clarke, Bart.</i> St. John . . . . . Christ and the Woman of Samaria; from the Balbi Palace . . . . .	43 1 0 325 10 0
A Soldier in a Cuirass and Helmet . . . . . 1844.	52 10 0
St. Petronilla; from Mr. Irvine's collection . . . . . The Virgin supporting the Infant Saviour, and listening to an Angel who is playing on a Violin; from the Lancellotti Palace, Rome . . . . . 1848.	47 5 0 43 1 0
<i>William Wells, Esq.</i> A small Picture of St. Jerome Writing . . . . .	25 4 0
<i>Richard Sanderson, Esq.</i> Senniramis receiving Intelligence of the Revolt of Babylon; from the collection of W. Hal- dmand, Esq. . . . . 1850.	407 5 0
<i>Earl of Ashburnham.</i> St. Joseph and the Virgin presenting the In- fant Christ to the High Priest; from the Orleans Gallery and the Duke of Sutherland's collection . . . . . 1856.	420 0 0
<i>Samuel Rogers, Esq.</i> A Female and Child; from the Borghese Palace and Mr. Otley's collection . . . . .	315 0 0 162 15 0
The Dead Christ watched by two Angels . . . . . 1861.	26 5 0
<i>Charles Scarisbrick, Esq.</i> St. Petronilla . . . . . 1862.	3 12 6
Susanna surprised by the Elders; a drawing in red chalk . . . . .	

Guercino enjoyed to a great extent the power of diversifying his style of painting. We might select at least five varieties of his works as examples of this; even a greater number might be chosen, unless we prefer regarding them as links uniting his more decided varieties of style. Some of his largest and most important works were executed at a time when he preferred introducing a great deal of red and brown in the shadows of the faces, and when his fondness for certain models, or a certain cast of face, tended to mannerism. The brilliancy of the colours and the grandeur of the compositions, and, we may add, the general correctness of the painting, render these works justly valuable. To the second style belong pictures in which the nude is very freely displayed; in these the limbs are as round and pretty as the limbs in Guido's pictures of a similar class; the models are good, and we lose much of his characteristic redness in the flesh tints. The flesh tints, however, are not particularly vivid; in some cases we even find an opaque tone passed over them in the form of a scumble. It will be found that in these pictures the draperies and background tints are rarely brilliant. Guercino has left other works which display far greater brilliancy than either of the styles described; he appears in them as a great master of chiaroscuro. Many of them differ sufficiently to require separate notice; his heads of warriors and his heads of old men often belong to this class, they are finished with a very firm pencil, and the colouring is bright and powerful, but the flesh tints would be better if they were not quite so yellow. Again, we meet with Guercino's works when he appears to have forsaken this peculiar firmness of pencilling, which in the contours of his nude figures, and in the hands, occasionally

approached to hardness; but he did not give up his gay colouring, nor did he relinquish his fondness for chiaroscuro effects; on the contrary, in these points his pictures are more striking than ever. For, whilst the features are put in with a light sketchy pencil, we observe the greatest pains displayed in the introduction of a variety of shadow tints and reflected lights, which play on and give brilliancy to the flesh tints; we find in these pictures gaily-coloured draperies, and light and agreeable skies. Guercino's works do not display the high feeling or the sentimental passages which distinguish the pictures of many of the great masters who preceded him, yet there is a charming 'quality' in the execution and details of most of his pictures. Guercino's landscapes do not show his powers as a painter; in the colouring they are sometimes brown and conventional, and the subject or composition is homely and uninteresting. Guercino was a good draughtsman, and his sketches in red chalk are favourites with collectors. Pilkington informs us that Paolo Antonio Paderna, a pupil of Guercino's, was successful in imitating his master's landscapes.

BARDWELL, THOMAS. See HIGHMORE.

BARKER, THOMAS, of Bath. Pupil or follower of Gainsborough. Flourished in the early part of the nineteenth century. English School.

Sale in 1824.

<i>Lord de Dunstanville.</i> A Landscape, with a Figure and Donkeys . . . . .	£7 17 6
1828.	

<i>Earl of Carysfort.</i> A Peasant Boy tending Pigs . . . . .	11 11 0
1820.	

<i>John Webb, Esq.</i> A Beggar Boy . . . . .	9 19 6
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Thomas Barker's works are better known to the people of Bath than to Londoners. His pictures exhibit considerable merit, and are happy remembrances of Gainsborough, when he painted in the neighbourhood of Bath. Barker's subjects are well exemplified in the above notices; although he occasionally painted landscapes, either richly wooded, or else to illustrate the effect of a rainbow, or some other sky effect. His figures of peasant boys and gipsies display a Gainsborough feeling, yet they are often very unlike him in pencilling and colouring; but the donkeys which he was so fond of introducing in his pictures are like Gainsborough's, and are painted with the same warm reddish colour, and are expressed with a light facile pencil. Thomas Barker's portraits are clever; but, on the whole, we prefer his rustic subjects.

BARKER, BENJAMIN, of Bath. Pupil or follower of Gainsborough. Flourished in the early part of the nineteenth century. English School.

Sale in 1827.

<i>Lord de Tabley.</i> A Skirmish of Cavalry . . . . .	£13 1 0
1828.	

<i>Earl of Carysfort.</i> A small Landscape . . . . .	11 11 0
A Landscape, with Cattle and Figures . . . . .	8 8 0
A Landscape, with a Waterfall . . . . .	5 15 6

<i>Sir Francis Freeling, Bart.</i> View of Llancoth Heath, looking over the Severn . . . . .	7 10 0
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Benjamin Barker, probably a brother of Thomas Barker's, was another great admirer of the pastoral subjects and 'landscapes of Gainsborough; yet it would appear that he sometimes painted in a different style, as in his 'Cavalry Skirmish.' His landscapes are brighter in colour than Thomas Barker's; and notwithstanding that his blues and greens are rather crude, and his pencilling coarse, yet we can admire his works as good examples of old-fashioned English landscape-painting. There is a genuine rusticity about his landscapes, which seems to speak of a time when railways were unknown, and a peculiarly local character about his figures; sometimes his small figures of peasant children are so pretty that they form quite as much of the picture as the cottages and trees which surround them.

BARLOW, FRANCIS. Born in Lincolnshire about the year 1626. Pupil of Shepherd. English School.

Sale in 1821.

Three Paintings of Birds . . . . .	£20 15 0
1825.	

A Landscape, with Birds, &c., representing different Fables . . . . .	2 8 0
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Barlow occasionally painted landscapes, but he is better known as a painter of animals; although brown and poorly coloured, they exhibit a certain amount of spirit. He was a capital hand at painting an old owl. Barlow had also a good notion of drawing figures—there is a kind of Morland freedom about them, they appear to belong so completely to the farm-house scenes in which they are represented; in fact, he may be called a good farm-yard painter. Barlow's pastoral drawings and illustrations of fables are exceedingly good. Descamps, the straw-artist, made a clever copy of one of

Barlow's fable subjects; it is a mosaic composed of minute pieces of coloured straw.

**BARNEY**, —. Flourished in the early part of the present century. English School.

Sale in 1809.  
Belshazzar, after West . . . . . £6 5 0  
1816.

Henry Hope, Esq.  
A Flower Piece . . . . . 33 12 0

This favourite flower-painter was probably a son, or some relation, of J. Barney, the man who used to paint children so prettily, in a style slightly resembling Owen or Thomson.

**BAROCCIO** (or **BAROCCI**), **FEDERIGO**. Born at Urbino in 1628; died at Urbino in 1612. Pupil of Francesco Menzocchi, and of Battista Franco. Roman School.

Sale in 1763.  
Earl Waldegrave.  
The Virgin, Saviour, and St. Joseph . . . . . £47 15 6  
1802.

Paul d'Aigremont.  
The Reposo, with Angels . . . . . 42 0 0

Sir Simon Clarke, Bart., and George Hibbert, Esq.  
The Holy Family; from the Orleans Collection . . . . . 46 4 0  
1804.

— Borellis, Esq.  
Christ calling Andrew  
St. Francis receiving the Stigmata . . . . . 304 10 0

His own Portrait; from the Bolognietti Palace . . . . . 16 16 0  
Two Paintings on Alabaster of the Virgin in Glory, with St. Francis receiving the Infant Jesus; and St. Francis Entranced . . . . . 37 16 0

Christ in the Garden . . . . . 246 15 0

— Bryan, Esq.  
The Holy Family . . . . . 53 11 0

1805.  
The Madonna, with the Infant Jesus sleeping on her Lap . . . . . 252 0 0

1809.  
The Entombment . . . . . 147 0 0

1815.  
Edward Core, Esq.  
The Flight into Egypt. A drawing . . . . . 4 0 0

1816.  
Henry Hope, Esq.  
The Annunciation . . . . . 23 12 6

1819.  
John Knight, Esq.  
A Choir of Four Angels . . . . . 29 8 0

1821.  
John Webb, Esq.  
The Adoration of the Saviour . . . . . 29 8

The Holy Family, in a Landscape . . . . . 32 11

1822.  
Marquis of Bute.  
The Entombment; painted on copper . . . . . 30 10 6

1833.  
Alexander Day, Esq.  
The Holy Family; from the Salviati Palace . . . . . 45 3 0

1836.  
John Parke, Esq.  
Christ and the Virgin appearing in a Vision to St. Francis . . . . . 21 0 0

1839.  
Sir Henry Oxenden, Bart.  
A small Picture of the Entombment . . . . . 21 0 0

1840.  
Sir Simon H. Clarke, Bart.  
The Virgin in Prayer . . . . . 40 19 0

1856.  
Samuel Rogers, Esq.  
'La Madonna del Gatto' . . . . . 210 0 0

The Entombment . . . . . 42 0 0

1861.  
Charles Scarisbrick, Esq.  
'Noli me tangere'; from the collection of Cosmo de Medici, &c. . . . . 756 0 0

'Sentiment' and 'clever flights of fancy,' 'chiaroscuro' and examples of 'foreshortening,' are more or less associated with this painter, who is usually described as a lover and imitator of the works of Correggio. His passion for tenderness in art, and his bold, although not always successful, attempts at decurting the draperies and foreshortening the limbs, alike remind us of the great 'Caposcuola' of Parma.

Baroccio's pictures of the 'Holy Family' may be considered the happiest of his productions: they are elegantly composed, and the happy smiling expressions he has given to the Infant Saviour and St. John are usually admired.

Sometimes, in the manner of the Bolognese painters, he would represent the 'Holy Fugitives' in a wood, in which the dark trees and distance are agreeably managed; at other times his subjects are more allegorically treated, and infant angels and saints appear to complete the composition. Baroccio was a painter of refined feeling and taste, but, on the whole, he was greater in design, whether in fancy subjects or portraits, than he was in execution. In composition his important works are charming, and they have quite a Sir Joshua Reynolds' feeling about them. Many of his pictures would possess greater value, were they painted with more firmness. The features are touched up with warm transparent colour; there is usually a great deal of red and brown about the shadows of the flesh tints, blended here and there with cool tints, until the whole appears toned or subdued in colour. He most carefully avoided outlines, and painted the backgrounds and draperies in neutral or undecided colours. We are led to feel that notwithstanding the great beauty of Baroccio's important works, they lack firmness, and to regret that his manner of colouring causes the flesh tints to become absorbed or mixed in texture with the drapery colours. These faults are often more striking in his studies and inferior pictures; the flesh tints are sometimes too red, at other times too purple, and the pencilling is woolly and undecided. As some writers compare the works of Ventura Salimbeni to Baroccio's, we will take this opportunity of mentioning the former. Ventura Salimbeni was a fine designer, and we are often pleased with his groups of the 'Virgin and Child,' and there is a boldness or daring in the painting of his infant angels which leads us to suppose that he carefully looked at the designs of Michael Angelo and other great masters. Ventura was not afraid of difficulties, and he would thus attempt difficult examples of foreshortening, sometimes with tolerable success; at other times we feel that we should like his subjects better were they more simply treated. He devoted much time in finishing the landscape backgrounds of his pictures, many of them are worked up in a very curious manner; the trees have an immense number of branches, which are carefully rounded or defined. Maria Farquhar mentions Christoforo Roncalli amongst the followers of Baroccio. His works appear to vary in style, some of them certainly exhibit greater strength than Baroccio's; the female heads are grand, and the hands are large, and boldly drawn in the Parmegian manner. His smiling infants, however, remind us of Baroccio.

**BARRET**, **GEORGE**, **R.A.** Born at Dublin in 1732; died in London in 1784. English School.

Sale in 1796.  
Jacob More, Esq., and Mons. Liss.  
A View in a Wood . . . . . £1 3 0

1801.  
Landscape, with Tobit and the Angel . . . . . 3 3 0

— Slade, Esq.  
View of an Abbey . . . . . 3 13 6

1802.  
View of Tintern Abbey, South Wales . . . . . 2 0 0

View of Valle Crucis Abbey, near Llangollen, Denbighshire; Figures by Wheatley . . . . . 6 16 6

1803.  
A Landscape with a Mill . . . . . 3 5 0

Robert Thistlewaite, Esq.  
Ruins of Melrose Abbey, with Horses and Figures . . . . . 7 7 0

1805.  
View of a Ferry in Cumberland, with mountainous Scenery, and Figures by Gilpin . . . . . 37 16 0

A View from Richmond Hill . . . . . 15 4 6

1806.  
Marquis of Lansdowne.  
A View in Wales, with Cattle and Figures by Gilpin . . . . . 37 16 0

1819.  
Mathew Mitchell, Esq.  
A Pair of small Landscapes, with Cattle . . . . . 9 9 0

1830.  
Sir Thomas Lawrence, P.R.A.  
A Study of a Plane Tree . . . . . 2 12 6

1863.  
John Allnutt, Esq.  
A Landscape, with Horses, Cattle, and Sheep on the Bank of a River; Animals by Gilpin . . . . . 20 9 6

Ditto . . . . . 42 0 0

This excellent artist was one of the stars of the early English school of landscape-painting; he was not simply an imitator of Richard Wilson, for he had his own views, or feelings, on art, which he often carried out very successfully. At times he appears to have been quite fascinated with Richard Wilson's sunny landscapes, and imitated them in a most resolute manner; such good *pastici* are they, that it is difficult to detect Barret's touch. Most of Barret's large pictures are too slightly painted to be valuable; yet there is always something fresh and taking about them, with their

clear pale blue skies, and trees clad in autumn tints, whilst the foregrounds are enriched with figures painted in the manner of Paul Sandby; at other times we meet with horses and cattle in them, by the hand of Gilpin. Barret was also great as a water, or body colour painter; many of his works are clever examples of monochromatic painting, the colour being nearly uniform—a pale blue. His drawings of this class have an agreeable hazy effect; in size some are quite miniatures, yet they are full of truth and effect. Barret likewise painted woody landscapes, with towering mountains in the distance, but they are not so agreeable as his homely or pastoral compositions. Amongst Barret's pupils and followers, we may mention a clever amateur artist of the name of Ainslie. In style, some of his landscapes remind us of Barret, whilst others have more of the feeling of De Wint and the Varleys. Mr. Ainslie's sketches, made in the vicinity of the metropolis, possess considerable topographical as well as artistic interest. His son, Mr. John Ainslie, studied at the Royal Academy, but never followed painting as a profession. He was gifted with a fine eye for colour, and Sir Thomas Lawrence once spoke highly of one of his studies. Later in life he visited Italy, and made some interesting sketches of a few of the fine pictures in Rome. Mr. John Ainslie was also considered a good judge of pictures. Amongst other early water-colour painters and draughtsmen, we may mention Keiserman. He preferred making his highly-finished drawings of ruins and rocky scenery in sepia, and, as a rule, they are much better than his brilliantly coloured landscapes in water-colours. Joseph Rhodes, of Yorkshire—a painter of the early part of the present century—preserved in his landscapes the cool, delicate tints of the Barret and Arnald schools. Rhodes' figures and cattle remind us a little of De Louthembourg; and he was happy in his representations of early morning effects—he put in the distant haze so well. W. Groombridge was a pleasing landscape-painter of the Barret period; his small pictures are neatly finished; his large ones are coarsely painted—the foliage being put in with long wavy strokes, a little in the manner of Gainsborough. He contrived to give a sunny, pleasing effect to his landscapes, but his figures are poor.

**BARRET (or BARRETT), GEORGE, JUN.** Flourished in the early part of the present century. English School.

Sale in 1863.

<i>John Alnutt, Esq.</i>	
Westminster Abbey and Bridge, from Lambeth; in water-colours . . . . .	£ 78 7 0
A Lake Scene, ditto . . . . .	105 0 0
A Landscape, with a Team of Horses, ditto . . . . .	69 6 0
A Bay Scene, with ruined Temples and other Buildings, ditto . . . . .	99 15 0
A Classical Composition, ditto . . . . .	61 19 0
A Swiss Scene; a sketch in water-colours . . . . .	3 15 0
A Classical Landscape, with a Valley opening to the Sea, ditto . . . . .	115 10 0
Solitude, ditto . . . . .	420 0 0
A Classical Lake Scene, ditto . . . . .	262 10 0
A River Scene, with a Cascade falling among Rocks, ditto . . . . .	64 1 0
A Landscape, with a Lake surrounded by Trees, ditto . . . . .	21 0 0
The Vale of Cashmere, with Oriental Figures Dancing, ditto . . . . .	65 2 0

Some writers say that this great water-colour painter was the son of the earlier George Barret, R.A. His pictures, both in subject and touch, are very distinct from his father's. His drawings remind us of the works of the brothers Varley; but his grand sunny landscapes are very Turner-like in effect.

**BARRY, JAMES, R.A.** See BENJAMIN WEST.

**BARTOLOMEO.** See BREEMBERG.

**BARTOLOMEO, FRA.** See PORTA.

**BARTOLOZZI, FRANCESCO, R.A.** Born at Florence in 1728; died at Lisbon in 1815. Pupil, in drawing, of Ilugfort Ferretti.

Sale in 1803.

<i>Richard Walker, Esq.</i>	
A Drawing of Cupid and Psyche . . . . .	£ 3 5 0

1815.

<i>Edward Coxe, Esq.</i>	
Drawing of a Female and Cupid . . . . .	4 4 0
A Drawing of Nymphs Bathing . . . . .	1 15 0
A Drawing of Two Young Tachanals . . . . .	6 16 6
Head of Adonis, a drawing . . . . .	4 14 6
A coloured Drawing of a Head . . . . .	3 13 6

1822.

Four Drawings in black and red chalk . . . . .	0 9 6
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The name of this celebrated engraver is very precious in the memory of print-collectors and *dilettante* people; therefore we are glad of the opportunity of introducing him as a designer, and of placing his name in this book. Without attempting to describe the merits of his various engravings, we will only acknowledge how much we are indebted to him for the skillful and delightful manner in which he has translated the compositions of many of our early English painters.

**BASAITI, MARCO.** See GIO. BELLINI.

**BASSANO.** See PONTE.

**BASSEN, B. VAN.** Flourished about the middle of the seventeenth century. Flemish School.

Sale in 1821.

The subject of Dives and Lazarus; the former represented in a grand Saloon with a paneled Ceiling . . . . .	£ 35 4 0
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The interiors of churches and other buildings, by the hand of this master, are generally excellent pictures; without appearing black, they have so much depth, and are so richly coloured. His cathedrals are sometimes decorated with numerous shrines and pictures, all finished in a most elaborate manner. His lighter pictures are painted more in the style of Franckes; and he preserved the Steenwyck fancy for leaving fine outlines about the arches and round the columns. The Rubensque figures which we see in some of his pictures are possibly by the hand of Van Thulden.

**BATTISTA, JEAN.** See DOBSON.

**BATTONI (or BATONI), POMPEO.** Born at Lucca in 1702; died at Rome in 1787. Pupil of Francesco Fernandi. Roman School.

Sale in 1803.

<i>Robert Thistlewaite, Esq.</i>	
A Grecian Story . . . . .	£ 18 0

1825.

The Holy Family, after Raffaele . . . . .	10 10 0
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Pompeo Battoni painted religious subjects, large historical and mythological works, and portraits. His large pictures are carefully drawn in the manner of the historical painters of his time, but there is a brownness and sameness about the colouring which is not agreeable; besides, the grand subjects which he selected were beyond his power, for he was not a *Caracci* in vigour, and his passionate subjects are often painfully tame in the execution. The portraits of Battoni are remarkable for firmness and neatness of finish, and are very clever pictures of their kind; he usually painted them on reddish-brown grounds, which give additional brilliancy to the blues and greens which are passed over them. Some of his best painting may be seen in the hands, which are highly finished, and frequently drawn in difficult positions. Battoni's elaborate manner of painting the lace cuffs and cravats of his portraits is so noticeable, that we may almost call it his monogram. It is reasonable to suppose that one so careful in painting his figures would not be negligent in the backgrounds and accessories of his portraits. The green and red curtains, the books, and other parts of his pictures are all very nicely and sensibly finished. We are told that when William Hoare, R.A. (commonly called Hoare of Bath) was in Rome, he was intimate with Pompeo Battoni; in decision, his style slightly resembles Battoni's, yet not sufficiently so for their works to be classed together. Hoare painted solidly, and mixed a considerable quantity of white with his tints. He gave a great deal of character to his best portraits, and they are very well designed; the features, however, in some of his portraits are expressed with touches which are too sharp and wiry to be agreeable, so that there is a want of breadth in the pencilling of the features. His eldest son Prince Hoare was an artist or amateur painter. In colouring, his portraits remind us a little of La Guerre; the flesh tints are brown and opaque. But Prince Hoare occasionally gave value to his portraits by introducing sunny landscape backgrounds and bright skies; his semi-Morland kind of backgrounds enliven his soberly-coloured portraits very much. Bryan speaks of four painters of the name of Vanloo, viz. James, John Baptist, Charles Andrew, and Louis Michael Vanloo. All of them were more or less associated with the French School, and in Paris their name is written Van Loo; but, judging from the signature of J. B. Vanloo, our manner of writing the name is correct. In this country they are best known as portrait-painters, but they also painted religious and mythological subjects. J. B. Vanloo's portraits are as solidly painted as Pompeo Battoni's, although in other respects there may not be much resemblance between them. His portraits have a bright appearance, as he was fond of introducing brightly-coloured curtains in the backgrounds, and the flesh tints are purplish and red. We occasionally meet with portraits ascribed to Blanchet, which are highly and prettily finished, a little in the manner of Vanloo; anyhow, like Vanloo, he would introduce very bright colour in the lips and flesh tints. The lacework of Blanchet's portraits is very well done. There are semi-decorative pictures of children, treated in the manner of Boucher, which are most likely by Carlo Vanloo. The skies of these works are blue and pearly, and there is a great deal of vermillion in the flesh tints and in the flesh shadows. Henry Tischbein, the elder, was a pupil of Carlo Vanloo. His portraits are occasionally met with in this country; he was not sparing of bright colours, particularly of ultramarine in the background landscape. The rich lace on the court dress, the jewelled hilts of the swords, and other accessories, are worthy of the firm pencil of Battoni. Although there is careful drawing in his portraits, particularly in the hands, still there is a certain formality or want of ease about them which prevents our enjoying them as fancy pictures. The



flesh tints are rather brown or red in tone, and the features are expressed with thin wiry strokes of nearly the same colour as the face shadows. It may be further noticed that Tiechbein's figures do not always stand well, some are so awkwardly outlined as to appear to be tumbling over. Penne's portraits are gaily coloured and minutely finished, and class very well with Tiechbein's; and, like Tiechbein and Battoni, he bestowed great care on the drawing of the hands. This painter must not be confounded with J. Van Penne, mentioned by Otley. C. L. Christineick was another portrait-painter of the same type. The faces of his portraits are nicely drawn, and he was happy in the expressions, but the colour of the flesh tints is too yellow or 'under-tone.' The industry and patience of the artist are seen to advantage in the elaborate lacework and golden embroidery in his portraits.

**BAUR, JOHN WILLIAM.** Born at Strasburg in 1000; died at Vienna in 1640. Pupil of Frederick Brendel.

Sale in 1827.

A Pair of small Drawings of Architecture . . . £1 10 0

Baur did not confine his pencil to architectural subjects, but employed it on a variety of compositions; like Panini, the furniture and architectural parts of his works please us more than the figures. His portraits are nicely designed, and the large lace collars and cuffs remind us of Cornelius Jansen's works; yet they are not so neat as Jansen's. The features of Baur's portraits generally appear large, and they are boldly marked in.

**BEACH, T.** See FRANCIS COTES.

**BEALE, MARY.** Born in Suffolk in 1632; died in 1697. Pupil of Sir Peter Lely. English School.

Sale in 1803.

*Robert Graves, Esq.*  
A Portrait of Dryden . . . . . £1 10 0

*Marquis of Lansdowne.*  
Study of Heads, a Boy and Girl . . . . . 1 18 0

*George Watson Taylor, Esq.*  
Portrait of Cowley, when young . . . . . 34 11 0

*Sir William Temple.*  
Portrait of a Lady; after Vanduyck . . . . . 2 17 0

*George Watson Taylor, Esq., M.P.*  
Portraits of Mr. and Mrs. Beale . . . . . 2 2 0  
Portrait of Abraham Cowley . . . . . 10 10 0

Lely's influence is discernible in the works of this painter, although they never have the appearance of servile imitations or copies. In her portraits of men we are particularly struck by the masterly modelling of the features, and the agreeable use of neutral tints about the eyes. Mrs. Beale was very great in her slight pictures and studies, and was happy in painting the hair of fair children. Her finished portraits are often painted on thinly-primed canvass, consequently the threads of the cloth are visible. The pencilling of the features is decided; notice especially the dark reddish touches about the nostrils and mouth. The flesh tints in her portraits are varied according to the age or sex of the model, but there is usually a warm sunny tone given to them, and the shadows are brown. Her fancy decidedly lent towards a simple palette, or a paucity of colours. The backgrounds of her pictures are usually sombre and uniform in tone; and her favourite colour for coats or fancy robes is a tint of burnt umber and Indian red. Like many of the painters of her time, she was fond of painting her three-quarter heads in an ornamental spandrel. There are portraits by Gerard Soest and by Henry Tilson which class very well with the works of Mrs. Beale. Michael Wright was a clever portrait-painter of the Mrs. Beale period, and there are portraits by him which in colouring are not unlike Mrs. Beale's. Like the paintress referred to, he gave a warmth or glow to the flesh tints, painted the draperies and accessories with little colour, and introduced Indian red in the shadows. Wright, however, does not resemble Mrs. Beale in his severe way of pencilling the features with strokes of dark red. The reader will find a short account of this painter in Gould's Dictionary. We are also told in Gould's Dictionary, that Sarah Hoadly, the wife of Dr. Hoadly, Bishop of Winchester, was a paintress before her marriage, and studied under Mrs. Beale.

**BEAUMONT, SIR GEORGE HOWLAND.** Born in England in 1753; died in 1827. English School.

Sale in 1830.

*Sir Thomas Lawrence, P.R.A.*  
View of the Lake of Albano . . . . . £40 19 0

*Samuel Rogers, Esq.*  
Conway Castle; with a Horseman and Figures  
by Sir David Wilkie . . . . . 8 1 0

*A View of Patterdale Church* . . . . . 6 6 0

*John Allnutt, Esq.*  
A small Landscape . . . . . 7 0 0

*Elhanan Bicknell, Esq.*  
A woody Landscape . . . . . 1 0

England can boast of many amateur painters of talent, men who are conspicuous, not only in one age or period of her art history, but shine rather as elegant pendants to all. Sir George Beaumont was an ornament to our early English School, for he was a painter of considerable taste, as well as a passionate admirer of the 'old masters.' He was a good tactician in the art, and was skillful in changing his manner and touch, so that they might harmonise with the requirements of the subject. His works remind us of several painters; his woody scenes are a kind of English Euxsdael's; in others we can see a little of Richard Wilson; or, again, in his pictures of mountainous scenery, with water flowing over large masses of dissevered rock, we are strongly reminded of some of Dietrich's compositions. We like the way in which he introduced distant blue hills, peeping between the trees of his rich forest scenes; the sun plays prettily on the hills, whilst all around is in deep shade. Like Sir Francis Bourgeois, he was partial to richly-glazed foregrounds, but his skies, are light and silvery.

**BECCAFUMI, DOMENICO.** See MICHAEL ANGELO BUONARROTI.

**BECK, DAVID.** See VANDYCK.

**BEECHY, SIR WILLIAM, R.A.** Born in Oxfordshire in 1763; died in 1839. English School.

Sale in 1859.

*Hon. Edmund Phipps.*  
A small Landscape, with Buildings . . . . . £3 15 0

The name of Sir William Beechey is remembered more as a court portrait-painter than as a painter of fancy subjects. He was happy in preserving the likeness as well as the general character of his sitters. His modelling is good, and whether we take one of his life-sized heads, or one little more than a miniature, we are equally pleased with its truthfulness, and the honest, intelligent painting bestowed on it. Beechey ranks with the followers of Sir Joshua Reynolds, his pictures have the general effect of Sir Joshua's portraits, especially if viewed from a little distance; but on a closer inspection it will be found that the colouring is smoother and thinner. The hands, although well drawn, have considerably less *impasto* than Reynolds', but, like Reynolds, he glazed his flesh tints; we find on them a slight glaze of vermillion and brown pink, yet the whites and very light colours in different parts of his portraits are frequently left pure and untinted. Beechey's full-length portraits stand well, being easily and nicely outlined; many of them are in military and naval costumes, and the high boots of the time are generally represented in them. The landscape backgrounds of his portraits are nicely painted and usually toned with brown pink, asphaltum, or some similar colour. An anecdote is told of Beechey, that on one occasion he had given too much tone or glaze to the foreground details of one of his portraits, so that the eye rested unpleasantly on the gilt sword-hilt in the portrait. On pointing out the grievance to Sir Joshua Reynolds (who happened to come in at the moment), Sir Joshua took the palette from his friend, and introduced some untinted or unbroken colour in the right corner of the portrait, the lightness or prominence of which immediately drew the eye from the sword-hilt.

**BEELDEMAKER (or BEEDLEMACHER), JOHN.** Born at the Hague in 1636. Dutch School.

*Fox Hunting* . . . . . Sale in 1828. £2 0 0

The works of this painter are not frequently met with. He sometimes painted dark woody landscapes, introducing in the same sportsmen and animals. The animals are unequal in merit; the large plants which we see in the foregrounds of his pictures remind us of Weenix.

**BEELT, K.** See MOLENAER.

**BEERSTRAETEN, JOHN.** Died in 1637. Dutch School.

Sale in 1804.

*— Bozzelli, Esq.*  
A Winter Scene . . . . . £5 2 6

*— Bryan, Esq.*  
The Castle of Muyden. (A Winter Scene) . . . . . 52 10 0

*1830.*  
A View of Verduin in Friesland. (A Snow Scene) . . . . . 16 16 0

*1863.*  
A Coast Scene, with Buildings and Shipping . . . . . 15 0 0

**BEGA, CORNELIUS.** Born at Haerlem in 1620; died in Holland in 1664. Pupil of Adrian Ostade. Dutch School.

Sale in 1802.

*Countess of Holderness.*  
Interior of a Dutch Cabaret . . . . . £23 2 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
A Conversation; from M. Le Brun's collection . . . . . 61 19 0

		1800.	
• <i>Marquis of Lansdowne.</i>			
An Interior; Merry-making . . . . .	£10 10 0		
		1813.	
<i>John Willett Willett, Esq.</i>			
An Interior, with Boors Drinking . . . . .	43 1 0		
		1819.	
An Interior, with Figures . . . . .	80 9 0		
		1821.	
• <i>John Webb, Esq.</i>			
A Blind Musician . . . . .	36 15 0		
		1823.	
A Village Feast . . . . .	16 5 6		
		1824.	
<i>Lord de Dunstanville.</i>			
A Smoker, and a Woman with a Pitcher . . . . .	6 16 6		
		1827.	
Interior of a Chemist's Shop . . . . .	44 2 0		
		1829.	
<i>Thomas Emerson, Esq.</i>			
A Landscape, with a Cottage, and Peasants at Play . . . . .	23 12 6		
		—	
<i>Lord Gwydir.</i>			
Interior of a Cabaret, with Figures . . . . .	26 5 0		
		1831.	
<i>George Hibbert, Esq.</i>			
Interior, with Figures . . . . .	42 0 0		
		1831.	
<i>George J. Cholmondeley, Esq.</i>			
A Dutch Interior, with Figures . . . . .	6 0 0		
		1837.	
<i>Sir G. Warrender, Bart.</i>			
Boors Talking; an Interior . . . . .	16 5 6		
		1842.	
An Interior, with Boors Drinking . . . . .	16 16 0		
		1861.	
<i>Charles Scarsbrick, Esq.</i>			
An Interior, with Male and Female Peasants . . . . .	6 16 6		
Ditto, with two Smokers and a Female . . . . .	8 8 0		
Ditto, with a Man and Woman seated before a Fireplace . . . . .	5 10 0		
Ditto, with a Woman nursing a Child, a Smoker in conversation with her, and two Figures in the background . . . . .	52 10 0		

Although his pictures are often brown and thin, still we may say of Bega that he studied with advantage the charming works of his master. His interiors are full of subject, and skillfully arranged; his figures never appear to come in front of, or crowd each other, so that there is always a nice breadth and perspective about his pictures. Like his great master, Ostade, Bega often took a pleasure in depicting deformed and hideous specimens of humanity; at other times his female figures, although vulgar, display a dash of rustic beauty in their faces; the features of his men are larger, squarer, and considerably less finished than Ostade's. His children also differ considerably from Ostade's models, except in costume, for in Bega's pictures we notice Ostade's whim of painting the little ones with their fathers' hats—gigantic battered 'wideawakes'—which seem to be retained by resting on each shoulder. Although comical, the appearance is somewhat picturesque. Seeing that Bega possessed a fair share of descriptive talent for stories of every-day life, it is pleasant to remember that he was not always sketching in alehouses, for sometimes he would sally out with his materials, and pencil in rich little bits of local scenery; these are often very truthful, and display a knowledge of many of the points which have since been taught by landscape-painters of higher education and refinement. His acquaintance with the laws of perspective (or perhaps we ought to say artistic perspective, as there is much to learn between them and the common rules of architectural perspective) may be seen in his skillful use of acute angles and low horizons. His landscapes are enriched with picturesque figures of villagers trudging forth to their daily labour; his sheep and cattle are prettily touched in, and with a little of the tenderness and feeling of his contemporary Berghem.

BEGYN, ABRAHAM. Born in 1650. Dutch School.

		Sale in 1801.	
A Landscape, with Cattle and Figures . . . . .	£8 18 6		
		1824.	
A woody Landscape, with Cattle and Figures . . . . .	13 2 6		
		1830.	
A woody Landscape, with Diana and her Nymphs . . . . .	10 0 0		
		1856.	
<i>Samuel Rogers, Esq.</i>			
A Landscape, with a Female Peasant tending Cattle and Sheep . . . . .	14 3 6		

		1861.	
<i>Charles Scarsbrick, Esq.</i>			
A Landscape, with Ruins, and a Peasant Girl keeping a Cow and Sheep . . . . .	£16 16 0		

So far as regards the grouping and painting of his cattle, Bega may be classed with the imitators of Berghem. His works may also be compared to Van Gool's, yet he did not finish his cattle and sheep in the careful manner of that painter. Bega's figures are usually richly coloured, but they are not particularly good. His landscapes vary more or less in composition and character; sometimes he gave them an extensive distance, in the style of Van Uden.

BELJREN, ABERT.

Sale in 1815.

<i>W. Comyns, Esq.</i>			
Dead Game, Grapes, and Lemons . . . . .	£9 9 0		
BELCAMP (or BELKAMP). See VANDYCK.			
BELLINI, GIOVANNI. Born at Venice in 1423; died in 1512. Pupil of Jacopo Bellini. Venetian School.			

Sale in 1804.

Head of St. John the Baptist; from the Aldobrandini Palace . . . . .	£72 9 0		
Venus and Cupid Sleeping; from the Borghese Palace . . . . .	40 19 0		
Virgin and Child, with Saints and Angels; from the Palazzo Bolognetti . . . . .	99 15 0		

1807.

<i>Edward Coze, Esq.</i>			
Saints adoring the Saviour, who is held in the Arms of the Virgin; from the Purling and Pembroke Collections . . . . .	38 17 0		

Some of the works of this master exhibit, rather strongly, a primitive type; we notice this in his way of representing the 'Sacra Conversazione.' In the centre we have the Virgin with the Infant Jesus, whilst on each side two or three saints are painted in a very stiff manner; they are usually represented as half-length figures, yet, notwithstanding their primitive character, Bellini's early works are fine, and very full of colour. The composition just alluded to subsequently became a standard fashion or type, and was zealously copied by many of Bellini's followers, and often with little art or taste. Occasionally such compositions are represented on a large scale; the Virgin, with the Bambino in her arms, is placed on a throne in the centre of the picture; on one side are four or five male figures, who are kneeling, and have their hands clasped in veneration; they gradually diminish in size, as though the picture were intended to be placed in the facade of a pediment. On the opposite side are the same number of female figures, pendent in size and attitude; such are some of the quaint compositions of the followers of Giovanni Bellini. The general effect of the landscape backgrounds of Bellini's works is striking and fine, and his pictures of the 'Holy Family' are frequently enriched with beautiful scenery; but his knowledge of animal-painting was not good, his horses and cattle have a strange uncouth appearance. Giovanni Bellini's portraits possess great merit and force of expression, and his colouring, although conventional, is rarely unpleasant; in his portraits we may notice his singular manner of introducing cool touches of colour in different parts of the sunny flesh tints. It is simply an act of justice to Bellini to say that he anticipated, in a certain degree, that perfection of colouring which his eminent scholars Giorgione and Titian attained. The well-known master, Marco Basaiti, is spoken of as a competitor of Giovanni Bellini. In colouring, the flesh tints of this painter remind us forcibly of Bellini; his landscape backgrounds are very curiously finished, and the skies and rock scenery of his large pictures are finely painted. We find greater breadth and perspective in them than we see in the curious backgrounds of his cabinet pictures; yet Basaiti's large figures appear feeble and not so interesting in point of finish as his small figures. Bissolo was a pupil of Bellini's; his works are pleasing and refined, and his colouring is very good. There is a great deal of character in the works of Bonsignori, a still earlier Venetian painter, and, like Bissolo, he introduced a considerable quantity of yellow in the flesh tints. The outlines which we find in his pictures are expressive of an earlier type, such as that of Crivelli. Andrea Previtali was a scholar of Bellini's. The backgrounds of his pictures are very brilliant, and his style reminds us a little of the Brescian painter Romanino.

BELLOHE, V. See JOHN WYCK.

BELLOTTI, BERNARDO. Born in Venice in 1724; died at Warsaw in 1780. Pupil of Antonio Canal. Venetian School.

Sale in 1816.

<i>Duke of Norfolk.</i>			
Architecture and Figures . . . . .	£24 13 6		
View on a Canal at Venice . . . . .	19 8 6		
View of St. Mark's Place . . . . .	15 15 0		

1867.

<i>Colonel Hugh Baillie.</i>			
A View of Dresden . . . . .	283 10 0		

Bellotti painted in different styles: some of his views of Venice are gaily coloured, and have a great deal of blue in the sky, which is broken by large yellow or warm clouds. About the pictures may be seen figures in all directions, and as busy as the figures in Occhiali's pictures. There are other pictures by this painter, which appear to be copies of his uncle's works (viz. Canaletti), and, in fact, often pass for them. A third class of Venetian views, attributed to Bellotti, are painted for the effect of light and shade, yet they are far from being brilliant examples of 'chiaroscuro' painting, because they are very brown and dark in colour; even the skies are under-toned, and seem to be painted with terra-verde. In the buildings we miss the delicate outlines which are so characteristic of Canaletti; on the contrary, the pencilling is undefined and sketchy. In some cases Canaletti appears to have painted the figures in his nephew's pictures.

**BELLUCCI, ANTONIO.** Born at Venice in 1654; died at Treviso in 1726. Pupil of Domenico Tintoretto. Venetian School.

Sale in 1803.

*John Willett Willett, Esq.*  
Apelles and Campaspe . . . . . £15 15 0

**BEMMEL, WILLIAM VAN.** Born at Utrecht in 1630; died in 1703. Pupil of Herman Sachtleveen. Dutch School.

Sale in 1804.

View in Italy . . . . . £5 0 0

The patient labour which Sachtleveen bestowed on the numerous figures and details of his pictures is more or less preserved in some of Bemmell's little groups of cattle and figures, as well as in his manner of painting the remains of walls and buildings. We need not always expect to see the influence of Sachtleveen in his works, as he subsequently studied in Italy. The distances of his later pictures are very pretty; he was happy in giving effect to them with comparatively few touches: large foreground trees are also characteristic features in his pictures.

**BENAZEE, BENEZECK (or BENASECHI), CHARLES.** Died in 1794. French School.

Sale in 1821.

Interview between Francis I. and Charles V.; a drawing . . . . . £13 2 6

**BENEDETTO.** See CASTIGLIONE.

**BENT, JOHN VANDER.** Born at Amsterdam in 1650; died in 1690. Pupil of Peter Wouwermans and Adrian Vaude Velde. Dutch School.

Sale in 1861.

*Charles Scarsbrick, Esq.*  
An Italian Landscape, with a Mounted Peasant and a Female with Cattle . . . . . £6 16 6

1862.

*W. W. Burdon, Esq.*  
Peasants, with a Cow, Sheep, and Poultry, before a Cottage . . . . .

**BENVENUTO, GIOVANNI BATTISTA, called L'ORTOLANO.** See BENVENUTO TISIO.

**BERG, S.**

Sale in 1842.

A Landscape with Cattle . . . . . £21 0 0

**BERGEN (or BERGHEN), DIRK, or THEODORE VAN.** Born at Haarlem in 1645; died in 1689. Pupil of Adrian Vaude Velde. Dutch School.

Sale in 1802.

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
A Landscape and Cattle . . . . . £50 5 0

1819.

*Mathew Mitchell, Esq.*  
A Landscape, with a Female Peasant and Cattle . . . . . 14 0 0

1823.

A Landscape, and Figures . . . . . 9 5 0

1827.

A Landscape and Figures . . . . . 17 17 0

1829.

*Lord Greydr.*  
A Landscape, with a Female Peasant and Children . . . . . 14 3 6

1830.

*Viscount Hampden.*  
A Pair of Landscapes, with Cattle . . . . . 15 15 0

1836.

*Sir James Stuart, Bart.*  
A Peasant watching Cows and Sheep . . . . . 7 7 0

Ditto; from the Lockhorst Collection . . . . . 22 1 0

1839.

*M. M. Zachary, Esq.*  
Peasants keeping Cattle near some Roman Ruins . . . . . 22 11 0

1840.

*Sir Simon H. Clarke, Bart.*  
Four Cows, Sheep, and a Goat, in a Landscape . . . . . 77 14 0

1842.

Peasants keeping Cattle and Sheep, near some Roman Ruins; from Mr. Zachary's collection . . . . . £17 6 6

1818.

*William Wells, Esq.*  
A Dutch Farm . . . . . 82 10 0

The best works of this painter are those which most resemble the works of his eminent master; his inferior pictures are painted more in the style of Van Gool. Dirk Van Bergen was an exceedingly careful painter, and his love for his art is shown in the pains he took to do justice to the rendering of even the less important parts of his compositions. His best pictures are warm or sunny in colour.

**BERGER, of Rome.**

Sale in 1802.

A Picture of Cain and Abel . . . . . £3 8  
The Presenting of Joseph's Garment . . . . . 6 6  
Milo rending the Oak Tree . . . . . 5 5

1803.

*Robert Thistlewaite, Esq.*  
Jacob viewing Joseph's Garment . . . . . 7 17 6

1805.

The Taking of Briseis from Achilles . . . . . 15 15 0

**BERGHEM (or BERCHIEH), NICHOLAS.** Born at Haarlem in 1624; died at Haarlem in 1683. Pupil of Van Goyen, N. Mojaert, P. Grebber, J. Wils, and of J. B. Weenix. Dutch School.

Sale in 1801.

A Landscape, with Cattle . . . . . £26 3 0  
Ditto, with Figures . . . . . 152 5 0  
Ditto, with Cattle and Figures . . . . . 232 0 0

*Sir William Hamilton.*

A Landscape, with Figures and Cattle . . . . . 199 10 0

1802.

Cattle in a Landscape . . . . . 33 2 0  
A Landscape, with Buildings and Figures . . . . . 30 9 0

*Countess of Holderness.*

A Landscape, with a Shepherdess and Cattle . . . . . 294 0 0

*Duke of St. Alban's.*

An Emblematical Picture of the Rise and Greatness of the Commerce of Holland . . . . . 115 10 0

*Guy Head, Esq.*

A Landscape, with Buildings and Figures . . . . . 31 10 0  
The Companion . . . . . 28 7 0

*Paul d'Aigremont, Esq.*

A Landscape, with Cattle and Figures . . . . . 29 8 0

*Lord Darnley.*

An upright Landscape, with Cattle and Figures . . . . . 68 4 0  
A Landscape, with Cattle and Figures . . . . . 82 19 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*

A Landscape, with Cattle and Figures . . . . . 36 15 0  
A Halt of Travellers; formerly in the collection of Count de Venne . . . . . 105 0 0

A Landscape, with Cattle and Figures . . . . . 325 10 0

An Italian Sea-port; from the collection of Mr. Gildemester . . . . . 190 0 0

A Landscape, with Figures . . . . . 178 10 0

*— Nesbitt, Esq.*

Jupiter and Calista . . . . . 9 9 0

1803.

A small Landscape . . . . . 42 0 0

The Commerce of Holland, represented by Allegorical Figures . . . . . 62 0 0

1804.

*— Bryan, Esq.*

Cattle, in a Landscape . . . . . 52 10 0

A Landscape, with Cattle and Figures . . . . . 231 0 0

1806.

*Marquis of Lansdowne.*

A View of Tivoli . . . . . 227 15 0

A Morning Scene . . . . . 267 15 0

1809.

A Landscape, with Cattle and Figures; from the collection of M. Trochin . . . . . 43 1 0

1811.

*Henry Hope, Esq.*

A Female upon an Ass, at the Door of a Cabaret . . . . . 88 4 0

A rocky Landscape, with a Halt of Cavaliers and Ladies after Hawking . . . . . 215 5 0

1813.

*M. La Fontaine.*

A Landscape, with Peasants and Cattle at a Fountain . . . . . 43 1 0

• <i>John Willett Willett, Esq.</i>		1830.	<i>Sir Henry Oxenden, Bart.</i>		1830.
A Landscape, with Figures crossing a River . . . . .	£263 11 0		A Landscape, with a mounted Peasant in conversation with a Girl . . . . .	£38 4 0	
A small Landscape; Evening Scene . . . . .		50 9 0	1840.		
1819.			<i>Sir Simon H. Clarke, Bart.</i>		
• <i>W. N. Hewett, Esq.</i>			Roman Ruins, with a Bridge and Cascade . . . . .	241 10 0	
A mountainous Landscape, with Cattle and Figures . . . . .	46 4 0		Ruins of a Roman Aqueduct, with a Female Peasant driving Cattle over a Ford . . . . .	404 5 0	
• <i>Mathew Mitchell, Esq.</i>			1841.		
Peasants and Cattle crossing a Ford; from the collection of M. de Calonne . . . . .	40 19 0		<i>Hon. Lady Stuart.</i>		
1821.			A hilly Landscape, with a Shepherd and Shepherdess sitting on a Bank . . . . .	168 10 0	
• <i>John Webb, Esq.</i>			1844.		
A Landscape, with Buildings . . . . .	52 10 0		<i>Jeremiah Harman, Esq.</i>		
1822.			A Halt of Cavaliers at a Blacksmith's Shop . . . . .	231 0 0	
• <i>Marquis de Buté.</i>			1843.		
A small Landscape, with Cattle and Figures . . . . .	53 10 0		<i>Count de Morny.</i>		
1820.			A Landscape, with a Hay-cart and Peasants . . . . .	136 10 0	
• <i>Lady Holland.</i>			Ditto, with a Hawking Party . . . . .	136 10 0	
A woody Landscape, with pastoral Figures . . . . .	73 10 0		Ditto, with Peasants going to Market . . . . .	472 10 0	
• <i>Admiral Lord Radstock.</i>			1850.		
A Landscape, with a Peasant and two Females driving Cows and Sheep . . . . .	194 5 0		<i>Earl of Ashburnham.</i>		
1827.			View near an extensive Valley, with a Peasant driving Cattle through a Ford; from Sir Gregory Page's collection . . . . .	27 6 0	
• <i>Viscount Cremorne.</i>			1859.		
A mountainous Landscape, with Cattle and Figures . . . . .	31 10 0		<i>Hon. Edmund Phipps.</i>		
• <i>Duke of Bedford.</i>			A small mountainous Landscape, with Cattle and Figures . . . . .	32 0 6	
Peasants driving Cattle . . . . .	273 0 0		1861.		
1823.			<i>Charles Scarisbrick, Esq.</i>		
• <i>M. M. Zachary, Esq.</i>			A Landscape, with a Female Peasant milking a Goat, and another with a Basket on her Arm . . . . .	315 0 0	
A Landscape, with Buildings and Figures . . . . .	215 5 0		An Italian River Scene, with Figures by Wouwermans . . . . .	183 15 0	
A Landscape, with Sportsmen and Horses; from the collections of Sir R. Hesketh and Sir William Hamilton . . . . .	372 10 0		A small Landscape, with a Woman nursing a Child, and a Man playing the Hurdy-gurdy . . . . .	241 10 0	
View of a Hermitage, with Cattle and Figures . . . . .	341 5 0		A Landscape, with Women milking, &c. . . . .	173 5 0	
1829.			A Landscape, with a Female Peasant keeping Cows and Sheep, near a Roman Monument . . . . .	152 5 0	
• <i>Thomas Emmerson, Esq.</i>			A Landscape, with a Female nursing a Child, a second milking a Cow, &c. . . . .	262 10 0	
A Landscape, with Figures preparing for Hawking . . . . .	84 0 0		1863.		
A View in Italy, with Cattle and Figures passing a Ford . . . . .	236 5 0		A Landscape, with Female Peasants milking Cows and Goats . . . . .		183 15 0
The Repose after the Chase . . . . .	477 10 0		The works of Berghem may be conveniently divided into four classes. His earliest works, painted with little more than brown and white, are scarce; they are delicately pencilled, but are not sufficiently important to be valuable. They are to us, as examples of talent, cramped by erroneous teaching; even in his second manner, when he selected grander scenes for the exercise of his abilities, we can still trace Van Goyen's influence in the brown and heavy hills, although at times they remind us more of the distant scenery in the elder Moly's pictures. The figures add considerably to the value of Berghem's early works, for as a painter of figures and animals he was always great; his cattle may be said to rival Adrian Vande Velde's, and, when there is little to interest us in his heavy clouds and stormy scenery, we love to dwell on the life-like groups in the foreground, and justly regard them as pictures of themselves. His third manner, in many cases, does not differ from the second, as regards selection and composition, yet the pictures which belong to this class are painted with greater impasto, and are full of fire and colour; horsemen in vermilion coats, and skies painted in the sparkling manner of Karel du Jardin, are characteristic of this class. We may notice a fourth style, in which Berghem showed his greatest power, namely, when he painted with paler colours, and seemed thereby to give greater space and breadth to his pictures, and these are especially enhanced in value by the delicate treatment and quality of the figures; some of them are almost facsimiles of the groups in his beautiful etchings. Besides being an excellent draughtsman, Berghem was a great colourist; in many of his cabinet pictures he used ultramarine most lavishly, yet he contrived to balance the same by the sunny and almost startling brilliancy of the foreground, as well as by bright touches of colour on the cattle and figures. The drawing of the heads of his cattle is exquisite, but his goats and sheep are sometimes a little hard and mannered. Berghem had a marvellous eye for appreciating finish and quality, and a sweet manner of painting grass and foliage under the effect of a brilliant sun. Many of his foregrounds deserve particular study, and, in point of finish, are equal to Wymants and Vander Heyden; there is a nice variety of colour in his foregrounds, and we find in them sand, flowers, and leaves of a purple tint. Soon after Berghem had abandoned the Van Goyen manner, we observe an improvement in the painting of the figures and horses; at a distance they seem to possess all the spirit and vivacity of the figures and animals which adorn his grandest works, yet, when examined closely, it will be seen that the colouring is considerably more opaque, and the drawing rather hard. His landscapes of this period are usually		
• <i>Lord Gwydir.</i>					
A Study of Heifers' Heads . . . . .	10 16 0				
A Landscape, with a Cavalier halting at a Bird-catcher's Hut . . . . .	509 5 0				
A mounted Peasant driving a Cow to Water . . . . .	236 5 0				
• <i>Earl of Liverpool.</i>					
A Landscape, with a Peasant driving Cattle . . . . .	180 12 0				
• <i>George Hibbert, Esq.</i>					
An Italian Landscape, with Cattle and Figures . . . . .	372 5 0				
Ditto; from the collection of M. Robit . . . . .	610 10 0				
1830.					
• <i>Viscount Hampden.</i>					
A Landscape, with a Cascade and Figures . . . . .	787 10 0				
1831.					
• <i>Hon. Mr. Vernon.</i>					
A small Landscape, with Figures; from the collection of the President St. Victor . . . . .	105 0 0				
• <i>John Maitland, Esq.</i>					
A Landscape, with Buildings, Cattle, and Figures; from Mr. Barnard Hankey's collection . . . . .	114 9 0				
1832.					
A Landscape, with Cattle and Figures; from the collection of the Duke of Bedford . . . . .	210 5 0				
1830.					
• <i>Sir James Stuart, Bart.</i>					
An upright Landscape, with Figures . . . . .	47 15 6				
• <i>Brook Greville, Esq.</i>					
An upright Landscape; from the collections of M. Robit and George Hibbert, Esq. . . . .	320 5 0				
• <i>Sir Charles Bagot, G.C.B.</i>					
A Landscape, with Figures and Cattle; from the collection of Randon de Boisset . . . . .	561 15 0				
A Landscape, with a Female Peasant nursing a Child, and a Man with a Hurdy-gurdy . . . . .		142 0 0			
1837.					
• <i>Sir G. Warrender, Bart.</i>					
A mountainous Landscape, with Figures driving Cattle towards a River . . . . .	172 0 0				

painted on a light-brown ground, which he would purposely leave uncovered in parts; it is visible in the trees, as well as in the foreground, and gives relief to his pretty green leafage. Berghem was very happy in his foliage tints, as well as in his ultramarine distances: few artists could venture to use ultramarine so freely as he did. Notice also his manner of breaking the blue colour of his distances with lines or strokes of yellow, intended probably for distant corn-fields: these touches often prevent the bright blue from appearing to intrude, and at the same time balance the brightness of the foreground parts, as well as the gay red and orange garments of the figures. Some of Berghem's later pictures are painted in the manner of Both, although, in pencilling, they vary sufficiently to be distinguished from them; Berghem's touch being thin, small, and three-pointed, and consequently more like Pynacker's. There is also a greater variety of tints than we see in Both's pictures; we find in the foreground trees a succession of agreeable contrasts of green, brown, and yellow tints, then a succession of hills, in which ultramarine predominates; in the distance still more brilliant hills and fields, which seem to disappear in misty blue mountains. Berghem's frost pieces are very clever, and, like Buijsdael, he was careful not to make them appear too white. Berghem's pictures painted in the manner of Nicolas Vroomans remain to be noticed. They are compositions of wild-flowers and plants, on which and in the foreground he would represent reptiles and insects, the accessories in them being painted in the style of one of his masters, namely, Weenix. His pictures of this class are admirably painted, and the pasticcio may often be detected by examining the sky and landscape distance, which he usually introduced in one corner. Berghem signed his pictures differently; sometimes he wrote his name in full, in a bold flourishing hand, and having the initial N ciphered with the B; at other times it is written in a small neat manner, and without the initial N; and again he spelt it differently. We find Berghem and Berchem on his pictures, generally the latter; yet he is commonly called in this country Berghem. It is supposed that his real name was Klaasze.

**BERKHEYDEN, GERARD.** Born at Haarlem in 1645; died at Amsterdam in 1693. Dutch School.

Sale in 1806.

*Marquis of Lansdowne.*

A Landscape, with Buildings . . . . . £22 1 0  
Ditto . . . . . 18 7 6

1819.

A View in Holland, from a Terrace, showing Shipping, &c. . . . . 54 12 0  
View of a Tower in Holland . . . . . 27 16 6

1822.

*Marquis of Bute.*

View of the Stadhuis at Amsterdam, with Figures . . . . . 17 6 6

1827.

View of the Nave of a Church in Holland . . . . . 33 12 0

1828.

View on the Canal at Rotterdam . . . . . 24 13 6

1829.

*Thomas Emmerson, Esq.*

View of the great Church at Haarlem . . . . . 28 7 0

1832.

*George Watson Taylor, Esq., M.P.*

A Town Scene in Holland . . . . . 15 15 0  
A Street Scene in Holland . . . . . 15 15 0

1833.

A View in Haarlem . . . . . 52 10 0

1836.

*Sir Charles Bagot, G.C.B.*

A View of the Cathedral of Haarlem, with Figures by Job Berkheyden . . . . . 22 1 0

A View of the Jaan Straat and Cathedral of Haarlem, with Figures by Job Berkheyden . . . . . 39 7 6

1842.

A View in Amsterdam . . . . . 17 6 6

1859.

*Hon. Edmund Phipps.*

Haarlem Church, with Figures . . . . . 31 10 0

1860.

A Market-place . . . . . 16 16 0

1861.

*Charles Searesbrick, Esq.*

A Street in a German Town, with a Church and a Gothic Cross, near which is a Group of Market Figures . . . . . 27 6 0

Interior of a Dutch Church, with Figures . . . . . 23 2 0

A View in Amsterdam, with a Church, Vessels, and Figures . . . . . 21 10 6

A View outside one of the Gates of Utrecht, with Figures . . . . . 43 1 0

Gerard Berkheyden's pictures do not sell for large prices in the market, yet most of them are exceedingly clever. His buildings are drawn almost as tastefully as Vander Heyden's, and he was very happy in the management of 'light and

shade;' in fact, were it not for his judicious treatment of the same, some of his pictures would appear flat and monotonous. But this is avoided by his clever way of letting the sunshine appear through an open door or archway, or it plays on the ground, whilst the sun itself is hidden by the wall of some lofty cathedral. His buildings are carefully but not elaborately finished, and the figures, although very good of their class, have not the spirit of those of Adrian Vande Velde. There is a charming series of Gerard Berkheyden's pictures in the Hope Collection.

**BERKHEYDEN, JOB.** Born at Haarlem in 1643; died in Holland in 1698. Dutch School.

Sale in 1829.

*Viscount Ranelagh.*

An Interior, with Figures, by Candle-light . . . . . £32 0 0

Job Berkheyden sometimes painted interiors of churches in the manner of Emanuel de Witte; they are prettily painted, and the figures in them are usually very clever. When he painted landscapes with buildings and figures, the landscape part reminds us of De Koning.

**BERNARD, of Brussels.** See VAN ORLEY.

**BERNINI, GIOVANNI LORENZO.** Born at Naples in 1598; died in 1680 (?).

Sale in 1801.

*Earl of Beborough.*

Portrait of Chevalier Bernini . . . . . £28 7 0

**BERRETTINO, LINTRO.** See CORTONA.

**BERTIN, N.** See LE BRUN.

**BERTUFIUS.** See PAUL BRIL.

**BESTERS, J.** See ANDERSON.

**BIGG, WILLIAM RADMORE, R.A.** Born in 1755; died in 1828. English School.

Sale in 1827.

*F. H. Standish, Esq.*

A Landscape, with Figures . . . . . £3 0 0

1833.

Children relieving a Distressed Sailor . . . . . 4 14 6

The works of this early member of the Royal Academy are not frequently met with. He appears to have delighted in a homely style of painting. There is a truthfulness about his rustic scenes which seems peculiarly to adapt them as illustrations to books. The foliage of his woody scenes is worked up in a careful and elaborate manner, which reminds us a little of the sunny landscapes of Groombridge and J. T. Young, both of whom were his contemporaries. But we must regard Bigg as a figure-painter, as well as a landscape-painter: his rustic figures are simply and honestly painted. We cannot compare them to Gainsborough's; on the whole, they are more analogous to some of Stubbs' early figures.

**BILKYADEL, R.** See NETCHER.

**BINDON.** See JEEVAS.

**BIRD, EDWARD, R.A.** Born at Wolverhampton in 1772; died in 1819. English School.

Sale in 1836.

Hector and Andromache . . . . . £6 0 0

The Raffle for the Watch . . . . . 70 0 0

1837.

*Sir Francis Freeling, Bart.*

The Tale of Waterloo . . . . . 15 4 6

1830.

A Set of Eight small Subjects from the Old Testament . . . . . 15 15 0

A Set of Five ditto from the Apocrypha . . . . . 12 1 6

A Set of Ten ditto from the New Testament . . . . . 24 3 0

1856.

*Samuel Rogers, Esq.*

The Death of Cleopatra . . . . . 4 4 0

1863.

*Elhanan Bicknell, Esq.*

A Girl with a Pitcher . . . . . 6 16 6

Stothard, Smirke, Bird, and other early members of our Royal Academy, constantly employed their pencils on studies and small illustrations to different works. However clever they may be, it is rarely that pictures so small and slightly painted realise large sums. The writer alludes to this because, otherwise, the above sale notes, with the exception of 'The Raffle for the Watch,' would give one unacquainted with Bird's works a poor impression of his merits as an artist. From a painter of tea-trays, Bird rose to considerable eminence as an artist, and was honoured with royal patronage. He excelled in miniature, and his small pictures, which were, but even his best works appear hard and tame by the side of Wilkie's. So far as regards 'quality,' his miniature pictures and small studies are equal, if not superior, to his finished works; yet the colouring of them is not brilliant, they are rather fawny in colour. Perhaps they please us

because the figures are so prettily drawn, and there is so much feeling in the subjects. Bird's labours were not confined to the painting of homely scenes; he ultimately launched into 'the grand,' and painted Scriptural and historical subjects, but unfortunately not with much success; the characters in them are often theatrical and extravagant. One of his most important works in the latter style is 'The Death of Eli,' which Sandby informs us was purchased by the Marquis of Stafford for 500 guineas, to which the British Institution added their premium of 200 guineas. Bird was unquestionably a good designer, and Murphy, speaking of him, says, 'His sketch-book was filled with subjects fit to expand into pictures.'

**BISCAINO, BARTOLOMEO.** Born at Genoa in 1632; died in 1657. Pupil of Valerio Castelli. Genoese School.

Sale in 1829.

*Lord Gwydir.*

The Adoration of the Shepherds . . . . . £78 15 0

Most of this painter's subjects are selected from the Bible, yet he occasionally painted profane or mythological pictures. Considering the short time that he was permitted to pursue his studies, much praise is due to him for the position which he attained in the Genoese School. In most cases his style may be described as free and bold. He also was an admirer of broad effects of 'light and shade,' the painting of the face shadows may remind us of Barocci, but the high lights are considerably more separate or vivid. Biscaino was an attentive observer of the fine and beautiful in the pictures of the great masters, and made a judicious use of them in his own works. He was particularly happy in the grouping of his subjects, and the outlines of his female figures and infants are very charming. The backgrounds of his pictures remind us of Castiglione, and they are composed in a very original manner; but Biscaino's is not severe—it may be free and bold, but still there is tenderness in it.

**BISCHEY, BESCHEY (or BESSCHEY), J. F.** Born at Antwerp in 1739; died at Antwerp in 1799. Flemish School.

Sale in 1802.

Venus and Adonis . . . . . £6 16 6

The small pictures of this painter are often excellent imitations of Rubens and other masters; they are frequently painted on copper, and are smoothly and neatly finished. There were two other painters of this name, although they are not mentioned in the dictionaries. One was Balthasar Beschey, a Flemish painter of 'Conversations,' who died in 1760. He is represented in the Museum of the Louvre by a picture of 'A Flemish Family.' The other was C. Beschey, who painted in the neat and elaborate manner of John Brueghel; his pictures are signed thus: c. beschey. f. J. F. Beschey signed his pictures very differently, viz. J. Beschey, written in a light but rather flourishing hand. John Van Alen, or Olen, is mentioned in the dictionaries as a successful copyist and imitator of other masters.

**BISCHOP, JOHN DE.** Born at the Hague in 1646; died at Amsterdam in 1686. Dutch School. Designer and engraver.

Sale in 1809.

*Sir George Pouncefote, Bart.*

The Israelites fed with Manna . . . . . } £32 11 0  
Melchisedek . . . . . }

**BISSET, C. E.** See **ROTTENHAMER.**

**BISSOLO, P. F.** See **GIOVANNI BELLINI.**

**BLAKE, WILLIAM.** See **HENRY FUSELI, R.A.**

**BLAKE, B.** Died about the year 1830.

Sale in 1829.

Interior of a Larder . . . . . £4 15 0

1836. . . . . 19 8 6

A Picture of Game . . . . . 12 12 0

1862. . . . . 18 3.

A Picture of Still Life . . . . . 21 0 0

*John Allnutt, Esq.*

Interior of a Larder, with dead Hares, Pheasants, Utensils, &c. . . . . 21 0 0

Blake's pictures are usually small, and are finished in a neat and delicate manner; he particularly excelled in painting dead hares and vegetables. His works resemble the original pictures of dead birds painted by General Thwaites, who in the early part of his life was an amateur

painter and a capital copyist. Blake signed his pictures in small letters: B. Blake. The writer recollects seeing the date 1830 on one; we may therefore presume that he died rather later than 1830, the date assigned by his biographer, Stanley. The dead animals in Raux's landscapes are finished in the careful manner of Blake. Raux's dogs are rather quaint, and he occasionally introduced figures of sportsmen in his pictures. In colouring and pencilling, there is a slight resemblance between the works of Raux and Theoph. Hainrick, an Hungarian painter. The works of Blake and his imitators remind us of the highly-finished pictures of dead birds and insects by an old painter of the name of T. D. Fromantion, who painted in the latter part of the seventeenth century.

**BLANCHARD, JACQUES.** Born at Paris in 1600; died at Paris in 1634. Pupil of Nicholas Botteri and of Horace Le Blanc. French School.

Sale in 1802.

*Paul d'Aigremont, Esq.*

The 'Roman Charity' . . . . . £2 5 0

The above sale note may merely refer to a sketch or study for some picture, as it does not represent the average value of Blanchard's pictures. He was a free and agreeable painter, and knew well how to manage rosy flesh tints. He excelled in painting subjects similar to the above, and especially in the once favourite subject called 'Charity.' There is a specimen of the same by this artist in the celebrated collection of George Perkins, Esq.; it is a very pleasing picture, and in style reminds us of the works of Signora Pozzo. Several of his pictures are in the Louvre. On some of his works we find his name inscribed with the date.

**BLECK (or BLEECK).** Designer and engraver. Flourished in the latter part of the eighteenth century. Flemish School.

Sale in 1823.

*George Watson Taylor, Esq.*

Johnson and Griffin in the characters of Tribulation and Ananias, in 'The Alchemist' . . . . . £11 11 0

**BLES, HENDRIK DE.** See **ALBERT DUREN.**

**BLIEK (BLIKE, BLACK, or BLIECK), D.** Flourished about 1653.

Sale in 1801.

*Earl of Besborough.*

Interior of a Church . . . . . £5 5 0

1829.

*John Webb, Esq.*

Interior of a Church, with Figures . . . . . 16 16 0

The dictionaries appear rather uncertain as to the spelling of this artist's name; the last seems the correct way. He was a careful painter: his manner of mixing his tints, and his way of applying them so as to produce sudden effects of light and shade, as well as his warm colouring, all remind us of the style of De Lorme. His figures may be compared to the slightly painted figures of Teniers.

**BLOEMAERT, ABRAHAM.** Born at Goreum in 1567; died at Utrecht in 1647. Pupil of Joseph de Beer and Francis Floris. Dutch School.

Sale in 1802.

Portrait of the Painter, by himself . . . . . £1 10 0

1803. . . . . 16 5 6

The Holy Family . . . . . 1906.

*Marquis of Lansdowne.*

Abraham dismissing Hagar . . . . . 18 7 6

1815. . . . . 8 10

*W. Comyns, Esq.*

Christ in the Garden . . . . . 1832.

1832. . . . . 5 0

*Sir George Duckett, Bart.*

An Egyptian Female and Child . . . . . 17 17 0

1742. . . . .

Interior of a Barn, with a Woman and Child seated, &c. . . . .

<sup>1</sup> Lieutenant-General Thwaites was Secretary of the National Gallery for many years. The following account of him is copied from the 'Illustrated London News,' Obituary of Eminent Persons, January 12, 1867:—'Lieutenant-General George Saunders Thwaites, who died on the 30th ult., at his house, 48 Sydney Street, Brompton, aged eighty-eight years, entered the British army in 1796, and was actively and with great distinction employed up to 1817. He served in the expedition to the coast of Holland in 1796; in the East Indies from 1799; then was on marine duty on board H.M.S. *La Forte* till wrecked in the Red Sea. He was in the campaign of 1801 in Egypt, having volunteered crossing

The names of Francis Floris and Abraham Bloemaert should be remembered in connection with the transition period of Flemish art. The former left the school of Lambert Lombard, one of the last of the early Flemish painters of religious subjects, and launched into a classical style. Abraham Bloemaert followed up successfully the same style; yet his works are not confined to classical and historical compositions, for he was a great lover of landscape and cattle-painting, a line of art in which the Dutch and Flemish painters subsequently became so eminent. The numerous talented painters whom Bloemaert had the honour of instructing naturally adds to the interest we take in his name and works; but it should be remembered that his important works are not often seen in this country. Bloemaert was unquestionably an industrious painter; in some of his works he introduced life-sized figures, and was equally ready in composing altar-pieces and mythological subjects. Like his master, Francis Floris, Bloemaert frequently painted nude figures; they are usually simple and unaffected; the limbs of both sexes are large and boldly drawn reminding us more of the Roman than of the Dutch and Flemish painters. There is usually a richness of colouring in his pictures, and when the subject admits of it, a great deal of landscape in the background, which is enriched with numerous trees and flowers. His love for the Italian School is especially noticeable in his religious subjects; they possess considerable merit, yet we sometimes feel that there is too much excitement in them, and an affectation in the foreshortening and flourishing of the hands. The Dutch and Flemish artists were rarely famous for their skill and taste in representing religious subjects, still there is a fine Italian character about some of Bloemaert's sacred pieces, and they are the more striking when we consider the general character of the school and period to which he belonged. Some of his works remind us of the designs of Theodore Bernard. Bloemaert spelt his name differently; on his picture of the 'Nativity,' in the Louvre, his name is spelt Bloemart, but on a portrait by him in the same Museum it is spelt Bloemaert, and the writer has seen it written A. Bloemaert, with several flourishes—the 'l' being of an enormous size, more than twice the height of the capital letter.

**BLOEMEN, PETER VAN.** Born at Antwerp in 1649; died in 1719. Flemish School.

Sale in 1802.	
A Pair of Battle Pieces	£6 6 0
A Pair of Cattle Pieces	6 6 0
1808.	
<i>Sir Richard Sullivan, Bart.</i>	
Horses and Figures in a Landscape	7 7 0
1813.	
Travellers on a Journey. Bought in at	20 9 6
1822.	
<i>Marquis de Bute.</i>	
Two Pictures of Horses	7 5 0
1825.	
An Attack of Cavalry	3 3 0
Horses and Figures at a Farrier's Shop; and a Night Scene, the companion	8 7 0
1827.	
A Landscape, with Peasants driving Cattle through an Archway	7 5 0
An upright Landscape, with Figures going out Hawking	5 5 0
Ditto	12 1 6
1839.	
<i>William Mellish, Esq.</i>	
Cavaliers at a Farrier's Shop, and the companion	13 2 6
1861.	
<i>Charles Scarisbrick, Esq.</i>	
A Landscape, with a Man feeding Horses, and Cavaliers and Women at the Door of a Tent	10 10 0
1863.	
A Landscape, with Figures and Cattle	8 8 0

Peter Van Bloemen's pictures are neatly and agreeably finished, and class very well with Peter Wouwermans' and Barent Gaal's. There is frequently a sameness in his manner of arranging his pictures. In the foreground we see cavaliers or soldiers standing by the side of their horses, whilst on either side are some loitering peasants, perhaps with a dog or two, and scattered about are stones and bushes, painted with rather bright colours, in the manner of Wouwermans. He was also fond of introducing high walls and archways in the foregrounds of his pictures, and, like Barent Gaal, he would frequently paint the distant fields under the effect of a powerful sun. The trees and foliage of his pictures are generally thinly painted, and the skies of his inferior works are 'foxy' in colour.

**BLOEMEN, JOHN FRANCIS VAN,** called ORIZONTI. Born at Antwerp in 1656; died in 1710. Flemish School.

Sale in 1801.	
Landscape and Figures, and the companion	£1 4 0
Ditto, a single picture	4 4 0
Ditto	4 4 0
1802.	
A Pair of Views in the Environs of Rome	5 5 0
A Landscape	
	5 0 0
1803.	
A Pair of oval Landscapes, with Figures	8 18 6
A Landscape and Figures	10 10 0
Ditto, the companion	8 18 6
1809.	
<i>Sir George Pauncefoot, Bart.</i>	
View in the Environs of Rome	24 3 0
Ditto, the companion	
1827.	
<i>Robert Grave, Esq.</i>	
An Italian Landscape	3 5 0
<i>Viscount Cremorne.</i>	
Ruins and Figures	6 6 0
1832.	
A woody Landscape, with classical Figures	18 7 6
1836.	
<i>Alexander Copland, Esq.</i>	
A Pair of classical Landscapes	12 1 6
1837.	
<i>Sir Francis Freeling, Bart.</i>	
Landscape, with the Reposo	21 0 0
<i>W. G. Coesvelt, Esq.</i>	
A classical Landscape, with a Waterfall	47 5 0
A mountainous Landscape, from Soria, in the Roman States	47 5 0
1839.	
<i>Prince Poniatowski.</i>	
Roman Ruins, with Figures	21 10 6
Ditto	21 0 0
An Italian Landscape, with a Waterfall	16 5 6
An upright oval Landscape, with Figures	9 9 0

1840.	
<i>Sir Simon H. Clarke, Bart.</i>	
The Sibyl's Temple at Tivoli, with a Group of Fishermen	30 9 0
A classical Landscape, with Figures	77 14 0
1860.	
A classical Landscape	12 12 0

This well-known artist was particularly fond of painting Italian scenery. In general character and colouring, his cabinet pictures remind us of Gaspar Poussin's—he was very happy in imitating Poussin's ragged touch; yet there is something mechanical and careless about Orizonti's painting which seems to debar his works from competition with Gaspar Poussin's. The most we can say of Orizonti is, that had he devoted more time to his pictures, their value would have been greatly enhanced. Like Poussin, he was partial to semi-classical figures; they are usually expressed with rough brown touches of colour, and are quite Italianesque in character. Orizonti occasionally painted large gallery-landscapes; although admirably coloured, we can only esteem them as excellent examples of decorative painting. The Rev. Mr. James, in his notice of the life of Orizonti, says:—'His etchings, chiefly compositions of garden scenery, ruins, trees, vases, &c., afford excellent examples of the best taste in landscape-gardening, after the Italian manner.' Orizonti's style has been imitated by other painters—the coarse semi-decorative landscapes of Adrian Henn bear a certain resemblance to them. The closest imitations of Orizonti are by the hand of a painter of the name of Bunnik; he is most likely the artist described by Bryan under the name of John Van Bunnick. He painted classical landscapes, the foliage being particularly warm and brown in tone. There is a certain peculiarity in his manner of introducing the figures, for in the same landscape are nude classical figures, painted in the style of Poussin and Orizonti, and homely peasants, or figures in the character of pilgrims.

**BLOND, CHRISTOPHER LE.** See ALBERT DURER.

**BLOOT, PETER VAN.** Born in Holland; flourished about 1650. Dutch School.

Sale in 1802.	
A Landscape, with Buildings and Figures	£2 5 0
A Frost Piece	5 5 0

1838.	
<i>M. M. Zachary, Esq.</i>	
An Interior, with Peasants at their Repast	51 0 0

It would appear from the above sale notes, that Van Bloot occasionally spent much time on his works; but, as a rule, the 'heads' and 'brawls' ascribed to him are painted in a quick and rather slovenly manner. He pencilled with a small tool; his touches are very distinct, and there is a great deal of colour in them.

**BOADEN.** Flourished in the early part of the present century. English School.

Sale in 1819.  
A Lady with a Basket of Fruit . . . . . £7 17 6

In style, this painter reminds us of Sir Thomas Lawrence and Harlow, and he was particularly successful in painting rustic beauties.

**BOASE.**

Sale in 1803.  
Portrait of the King of France . . . . . £42 0 0

**BOCKMAN.** See **KNELLER.**

**BOEL, PETER.** See **SNYDERS.**

**BOGDANE, JAMES.** Born in Hungary; died in 1720.

Sale in 1803.  
Robert Grave, Esq.  
Fruit and Flowers; a pair . . . . . £1 18 0

1833.  
Birds, &c. . . . . 3 10 0

1836.  
A Flower Piece. . . . . 2 12 6

Flowers and Birds . . . . . 2 10  
Ditto . . . . . 4 12

1839.  
William Mellish, Esq.  
Parrots, with Fruit, and a Basket of Flowers . . . . . 3 9 0

Bogdane painted in the manner of Jean-Baptiste Monnoyer. Some of his works are so neatly finished, that they will bear being compared with Van Aelst's; at least, as regards the plants and larger objects. The insects, nuts, and other minute objects, scattered about the foregrounds, are very inferior to Van Aelst in quality and finish.

**BOILLY, LOUIS-LÉONARD.** Born at Bassée in 1761; died in Paris in 1845. French School.

Sale in 1802.  
A Pair of humorous Subjects. . . . . £12 0 0

This artist exercised his pencil on a variety of subjects. His road-side scenes and conversations are characterised by a great deal of spirit and humour, and he was happy in introducing a variety of incidents in his compositions.

**BOIS, DU.**

Sale in 1804.  
A Landscape . . . . . £10 10 0

There was a clever portrait-painter of this name, who painted in the latter part of the seventeenth century. There is a great deal of taste displayed in his female portraits, although they lack the richness of Lely and Houseman. He painted the eyes prettily, and his draperies are well arranged; he gave power to some of his portraits by throwing the light on the face, and keeping the rest of the picture much subdued.

**BOISVAL, F.**

Sale in 1861.  
Charles Scarisbrick, Esq.  
A View on the Rhine, with a Church and Buildings on the Bank . . . . . £15 15 0

**BOIT, —.** Born at Stockholm; died at Paris in 1726.

Sale in 1829.  
John Webb, Esq.  
Miniature of a Child . . . . . £1 15 0

Ditto of the Duke of Argyle . . . . . 1 0 0

Ditto of a Lady . . . . . 0 10 6

**BOL, FERDINAND.** Born at Dort in 1611; died in 1681.

Pupil of Rembrandt. Dutch School.

Sale in 1804.  
— Bryan, Esq.  
A Philosopher . . . . . £60 18 0

1813.  
John Willett Willett, Esq.  
The Woman taken in Adultery . . . . . 65 2

1823.  
George Watson Taylor, Esq.  
His own Portrait . . . . . 107 0

1836.  
Sir Charles Bagot, G.C.B.  
Portrait of a Lady with a Fan in her Hand; from the collection of Van Ryndaers of Brussels . . . . . 46 4 0

The Archery Prize . . . . . 121 16 0

1839.  
Portrait of a Lady . . . . . 19 19 0

This master is best known as a clever portrait-painter of the Rembrandt School. There is a beautiful golden tone about his works, which is greatly heightened by his favourite and judicious style of painting his portraits in dark

or black dresses. His heads are wonderfully effective when seen from a little distance, but when examined closely it will be found that the pencilling is weak compared with Rembrandt's. Bol did not confine himself to portraits, but occasionally painted historical pictures. Weyerman mentions his grand pictures of 'Moses breaking the Tables,' and 'Fabricius in the Camp of Pyrrhus,' which he painted for the Chamber of the Burgomasters, and also the historical picture which he painted for the Admiralty at Amsterdam.

**BOL, HANS (JOHN).** Born at Mechlin in 1531; died at Amsterdam in 1593. Flemish School.

Sale in 1850.  
Earl of Ashburnham.  
A Sea-port on the Levant, with a Group of Oriental Figures . . . . . £12 1 6

**BOLOGNESE, IL.** See **GRIMALDI.**

**BOMBELLI, SERBASTIAN.** Born at Udina in 1635. Pupil of Guercino. Bolognese and Venetian Schools.

Sale in 1807.  
Edward Cox, Esq.  
A Miniature of Nicolo Poussin; from the collection of Mr. Strange . . . . . £7 17  
Ditto of a Female Singer . . . . . 2 2

1815.  
Edward Cox, Esq.  
Small Portrait of a Lady . . . . . 2 12  
Ditto of Poussin, and one other . . . . . 2 15

**BONARIO, C.**  
Sale in 1802.  
Caligula's Bridge from Baia to Puteoli . . . . . £29 8 0  
City and Temple of Baix; the companion . . . . .

An Italian Sea-port . . . . . 39 18 0  
View of the Bay of Naples . . . . . 60 18 0

1803.  
View in the Levant, with Shipping and Figures. . . . . 25 4 0  
Ditto; the companion . . . . . 31 10 0

Robert Thistlewaite, Esq.  
A Pair of Italian Scenes . . . . . 3 5 0

**BONE, HENRY, R.A.** Born in Cornwall in 1755; died in 1834. English School.

Sale in 1816.  
Henry Hope, Esq.  
Portrait of His Majesty (an enamel) . . . . . £30 9 0  
Ditto of the Queen, ditto . . . . . 15 15 0  
Venus, after Titian, ditto . . . . . 59 17 0  
Danae, after Titian, ditto . . . . . 37 16 0

1826.  
Admiral Lord Radstock.  
A Pair of Miniatures, in enamel, of George III. and Queen Charlotte; after Sir W. Beechey . . . . . 31 10 0  
Miniature of Admiral Lord Nelson; after Hoppner . . . . . 11 11 0  
Ditto of Mrs. Siddons; after Sir Thomas Lawrence . . . . . 8 8 0  
Ditto of Charles I.; after Vandyck . . . . . 21 10 6  
Ditto of Henrietta Maria; after Vandyck . . . . . 17 6 6  
Ditto of Agostino Caracci; after Annibale Caracci . . . . . 11 0 6  
Ditto of Marc Antonio; after Raffaele . . . . . 15 15 0  
Ditto of Rembrandt; after Rembrandt . . . . . 10 10 0  
Ditto of Caesar Borgia; after Titian . . . . . 15 15 0  
Ditto of the Constable De Bourbon; after Rembrandt . . . . . 19 19 0

1840.  
Sir Simon H. Clarke, Bart.  
The 'Good Shepherd' (an enamel); after Murillo . . . . .  
The Infant St. John; after Murillo . . . . .

1848.  
Sir Thomas Baring, Bart.  
Christ Disputing with the Doctors (an enamel) . . . . . 31 10 0

William Sandby, in his interesting 'History of the Royal Academy,' tells us that Mr. G. Bowles, of Cavendish Square, paid 2,200 guineas for Bone's copy in enamel of Titian's 'Bacchus and Ariadne.' The size of the enamel is 18 by 16 inches. Sudam occasionally painted miniatures on copper plates; his drawing is very careful, and his manner of finishing is minute and curious.

**BONIFACIO (or BONIFAZIO),** called **BONIFAZIO VENEZIANO.** Born at Verona in 1491; died in 1563. Pupil of Palma Vecchio. Venetian School.

Sale in 1829.  
Viscount Ranelagh.  
The Repose . . . . . £67 4 0

1830.  
R. Westall, Esq., R.A.  
Christ Healing the Blind . . . . . 42 0 0

In consequence to the Venetian School was Bonifacio, who built his style on the works of Titian and Palma Vecchio. His



pictures of the 'Holy Family,' and of the 'Virgin and Child attended by Saints,' are great favourites with connoisseurs. It may be noticed, that he frequently repeated his compositions: he was fond of representing the Virgin seated, with the Infant standing on her lap, the head of the Virgin being in semi-profile; the expressions of the faces are very touching and beautiful. It has been remarked that he could not paint feet well, therefore he often covered them with drapery; if this be so, it is rather singular, as the hands in his pictures are remarkably pretty. Like most of the Venetian painters of that time, he understood the art of casting over his pictures a sunny glow or tone; his best works are very harmonious in colouring, but his studies or slight pictures are sometimes lowered in transparency and force by the introduction of a brick-dusty orange in the draperies. The backgrounds of his pictures are usually slightly painted; in the distant scenery he would introduce a pile or succession of singularly humble buildings, with gable-pointed roofs, with here and there a slender solitary tree. The reputation of the Venetian artists of that time for painting animals is not great. Bonifacio did not excel his brethren in this line; his animals are queer, comical-looking creatures, especially his dogs. Bonifacio's predella-shaped pictures are occasionally met with in this country, and are much liked by collectors; they vary considerably in 'quality,' and are difficult to meet with in good condition; the subjects of them are not always selected from Sacred Writ, but are sometimes taken from ancient secular history—treated of course without any regard to the costume of the period or to the historical minutiae. The figures in his long narrow pictures are sometimes only six or seven inches high, and are thinly painted with the fine transparent colours peculiar to the Venetian School. Some of his other works appear to be little more than studies for larger pictures, the female figures and children in them are full of poetry and feeling; they please us especially because the desired effect seems produced at once, free of successive or multiplied layers of touches. As already observed, Bonifacio was not in the habit of finishing the landscape backgrounds of his pictures highly, for example, in his pictures of the 'Reposo,' and similar subjects; and we notice the same in his interiors, if he added anything to the plain walls, it would seldom be more than a column or two, or perhaps a square opening in the centre for a window. The furniture in his pictures is equally plain; and his figures are sometimes seated on square boxes, instead of chairs; his tables are frequently covered with a white cloth, on which are placed numerous specimens of glass and other things, very prettily done. When he introduced in his predella-shaped pictures a little landscape, or distant scenery, we notice that it is of the same simple character as the backgrounds of his more important works; scattered about are the small box-like houses, painted with a tint of yellow-ochre and Venetian red, and outlined with sharp light touches. The skies, in colour, partake more of a green than a blue, and he was particularly fond of drawing across the horizon a little yellow or reddish colour, against which he would introduce the distant scenery or hills, painted with nearly the same colour as the sky. The foreground parts of the landscape are usually painted with fine transparent brown, one of the favourite colours of the Venetian painters of the Vecchio School.

**BONITO, GIUSEPPE.** Born at Catell' a Mare in 1705; died at Naples in 1789. Pupil of Francesco Solimena, Neapolitan and Bolognese Schools.

Sale in 1801.

*Right Hon. Sir William Hamilton.*

A Study of two Heads . . . . . £1 1 0  
Sketch for an Altar-piece . . . . . 1 11 6

**BONNINGTON, RICHARD PARKES.** Born at Arnold, near Nottingham, in 1801; died in England in 1828. Pupil of Gros. English and French Schools.

Sale in 1830.

*Sir Thomas Lawrence, P.R.A.*

'The Turk' . . . . . £64 1 0

1836.

*Right Hon. Lord Charles Townshend.*

Two Venetian Gentlemen, with a Lady, looking from a Balcony on a Canal . . . . . 52 10 0

The Virgin and Child; a sketch . . . . . 4 10 0  
A Shepherd tending Sheep; a sketch . . . . . 4 18 0  
A Sea-shore, with Figures; a sketch . . . . . 10 10 0  
Lord Byron's Greek Page . . . . . 19 8 6  
The Holy Family; a sketch . . . . . 4 10 0

1837.

*Sir G. Warrender, Bart.*

A Sea-shore, with two Children standing near some Fish; a Cart, and Boats, with Figures in the distance . . . . . 72 9 0

1830.

View on the Canal at Venice; a sketch . . . . . 3 0 0  
An upright Landscape, with a Figure on a grey Horse . . . . . 5 5 0

View of the Champs Elysées . . . . . 3 10 0  
View of Venice, looking up to the Dogana . . . . . 22 1 0

1848.

*Sir Thomas Baring, Bart.*

A View on the Grand Canal at Venice . . . . . £1 15 0

1856.

*Samuel Rogers, Esq.*

A Turk enjoying the Siesta . . . . . 2 10 0

1859.

*Hon. Edmund Phipps.*

'The Widow and Child'; an interior . . . . . 1 9 0 0

1863.

*Elhanan Bicknell, Esq.*

A Sea-shore; a sketch . . . . . 3 13 6

The preceding sale notes describe clearly enough the general character of Bonnington's subjects; and the pictures in the Louvre of Francis I. and the Duchesse d'Etampes, in treatment, will class with them; that is to say, he has made a fancy picture of the subject. The prefixed prices which have been given for his pictures and sketches likewise testify his merit as a painter. His works are deservedly admired, and will probably continue to increase in value; for, independently of general excellence, his pictures are interesting as examples of a new style of painting—a style which chiefly depended for success on a bold and free use of brilliant colours, in direct opposition to the sombre charged palettes of our early English painters of 'Conversations.' Soime may describe Bonnington's style as an imitation of the Titianesque manner, or of the Veronese painters. Be this as it may, let us acknowledge our obligation to him for the introduction of a legitimate and skilful adaptation of a mode or style of colouring long discovered, yet too long forgotten by our English painters. It may be remarked that Etty, and other eminent artists, fully appreciated this style of painting, and supported its influence in their works. Brilliant pigments are mighty weapons in the hands of a clever painter; and so long as it be remembered that the application of them requires more thought and greater mechanical skill than is necessary for the management of neutral and subdued tints, all will go well, and a palette set with gorgeous tints will greatly aid in aggrandising the painter's art. The lessons which Bonnington has bequeathed to us in his works are simply endorsements of a very general opinion, viz. that an artist's eye, so far as regards colour, may be greatly improved by studying in Italy and Spain. Some of Bonnington's most brilliant pictures, such as his 'Venice,' for example, illustrate well Du Fresnoy's lines:—

Hope not that praise to gain by sickly white,  
But amply heap in front each splendid dye;  
Then thin and light withdraw them from the eye.

**BONSIGNORI.** See **BELLINI.**

**BONVICINO, ALESSANDRO,** called **IL MORETTO DA BRESCIA.** Born at Brescia about 1500; died at Brescia about 1560. Pupil of his father and of Floriano Ferramola. Venetian School.

Sale in 1805.

A Landscape, with a Pilgrim presenting an Apple to the Madonna and Child . . . . . £74 11 0

1848.

*Sir Robert Gordon, G.C.B.*

The Marriage of St. Catherine; from the Zampieri Palace . . . . . 95 0 0

In merit, Bonvicino's works rank better with Palma Vecchio's than with Titian's. He was unquestionably an agreeable colourist, and had an excellent taste for painting the Virgin and Infant Saviour, he was also successful in his pictures of male saints, painted on a small scale, but his life-sized figures of male saints often appear unwieldy and ungraceful. Bonvicino's colouring is warm, and his tints are agreeably arranged; yet his touch is solid and heavy compared with Titian's, neither has it the transparency of the Veronese painters. The redness of his flesh tints is sometimes relieved by the silvery tone of the shadows. On the whole, it may be remarked that he was greater as a head-painter than as a composer of large subjects. His heads of old men are very fine, and a nice variety of expressions may be noticed in his groups. Bonvicino was also a good drapery-painter, but the colours of the same are not strikingly brilliant.

**BOON, DANIEL.** See **E. HEMSKERK.**

**BOONEN, ARNOLD.** Born at Dort in 1669; died in 1729. Pupil of Arnold Verbuys and Godfrey Schalcken. Dutch School.

Sale in 1804.

Portrait of John Van Huysum . . . . . £5 5 0

This painter was a careful imitator of Schalcken's candle-light pictures; and, like his master, he occasionally painted other subjects.

**BOQUET, D.**

Sale in 1840.

*Sir Simon H. Clarke, Bart.*

A Landscape, with an Army crossing the River Po . . . . . £20 9 6

**BORDONE, PARIS.** Born at Treviso in 1500; died at Venice in 1570. Pupil of Tiziano Vecellio. Venetian School.

Sale in 1803.

*Earl of Godolphin.*

The Holy Family, with St. Catherine . . . £13 12 0

*Marquis of Bute.*

Venus Reclining; architectural background . . . 16 5 6

1825.

The Holy Family, in a Landscape . . . 22 1 0

1830.

*R. Westall, Esq., R.A.*

Diana punishing Pan . . . 36 15 0

1837.

*Sir G. Warrender, Bart.*

The Virgin seated in a Landscape, with the Infant Saviour, St. Joseph, and a youthful Saint . . . 240 0 0

The radiant lustre of many of Paris Bordone's pictures fascinates people; there is a brilliancy or vividness in the painting of them, especially in the flesh tints, which we rarely see in Venetian pictures. In fact, there is that lucidity about the flesh tints of some of his works which is seen in the flesh tints of Correggio, and in the works of the Lombard painters. Great as Bordone was in the art of giving refugence to his pictures, yet he was very inferior to Titian and Paolo Veronese in regard to taste and quality of touch. It may be further remarked, that his portraits are not always equal; some, of course, are very fine, but occasionally he gave an insipid inanimate character to them. His heads are often increased in power by the flesh tints being almost the only bright part of the picture, the rest consisting of black drapery and richly-toned background. In his 'Sacra Conversazione,' Bordone would sometimes represent St. Joseph with naked limbs, which has an unpleasant appearance; his 'Madonna' reminds us of his 'Venus' and other mythological female figures, they are too masculine, and are not the lovable class of women that we see in the pictures of Titian, Palma, and Bonifacio. The landscape backgrounds of Paris Bordone's pictures are painted in a classical and elegant manner.

**BORGOGNONE.** See CORTESE.

**BORSUM, ADAM VAN.** Flourished in the latter part of the seventeenth century. Dutch School.

Sale in 1801.

*Earl of Beshorough.*

Landscape, with Cows and Sheep . . . £32 11 0

**BOS, JEROME.** See PETER BRUEGHEL THE ELDER.

**BOSCH (or BOSSCHE), BALTHASAR VANDEN.** Born at Antwerp in 1675; died in 1745. Pupil of Thomas. Flemish School.

Sale in 1802.

Interior of a Painter's Shop . . . £11 0 6

**BOSSCHAERT, A.** See VAN OS.

**BOTH, JOHN.** Born at Utrecht about the year 1610; died at Utrecht in 1650.

**BOTH, ANDREW.** Born at Utrecht; died at Venice in 1645. Pupils of Abraham Bloemaert. Dutch School.

Sale in 1801.

An Italian Fair . . . £27 6 0

A Landscape and Figures . . . 16 16 0

1802.

A Lime-kiln in the Environs of Rome . . . 7 17 6

A Landscape and Figures . . . 7 0

— *Beckford, Esq., of Fonthill.*

A mountainous Landscape, with Figures . . . 17 17 0

A Landscape, with Figures . . . 31 10 0

A Landscape and Figures . . . 147 0 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*

A Landscape and Figures . . . 147 0 0

1803.

*Robert Thistlewaite, Esq.*

An upright Landscape, with a Waterfall . . . 69 6

1806.

*Sir George Yonge, Bart.*

A Landscape . . . 91 7 0

1807.

*Edward Coxe, Esq.*

A Landscape and Figures . . . 304 10 0

1810.

*Sir H. T. Gott.*

A Landscape, with Figures and Cattle . . . 47 5

Ditto . . . 162 15

1815.

*Edward Coxe, Esq.*

A Landscape, with Figures . . . £157 10 0

1819.

*Earl of Upper Ossory.*

A Road Scene at the foot of a Range of woody Hills . . . 440 5 0

*John Knight, Esq.*

A small Landscape . . . 73 12 0

1821.

A woody Scene, with a Man watering Cattle . . . 100 16 0

1823.

*David Garrick, Esq.*

A Landscape . . . 95 11 0

1824.

*Ralph Bernal, Esq.*

Landscape and Figures, called the 'Ferry on the Tiber' . . . 260 8 0

1826.

*Admiral Lord Radstock.*

Landscape, with the Ruins of a Convent; in the foreground Peasants with loaded Asses . . . 81 0 0

1828.

*M. M. Zachary, Esq.*

A View near Rome, with Figures . . . 86 2 0

1829.

*Thomas Emmerson, Esq.*

A Landscape, with Horses and Figures . . . 122 17 0

*Lord Gwydir.*

A Landscape, with Figures by Poelenburg . . . 483 0 0

Landscape and Figures, called 'The Farewell Picture,' having been painted by the two brothers before Andrew's departure for Venice; from the collection of Peitama Vottenhoven, of Amsterdam . . . 382 15 0

*George Hibbert, Esq.*

A mountainous Landscape, with the Story of Diana and Calisto . . . 414 5 0

1831.

*John Maitland, Esq.*

A Female Peasant driving Cattle on the Banks of a River; from the Woodhouse Collection . . . 24 3 0

*Hon. Mr. Vernon.*

'The Farewell Picture' . . . 297 3 0

1833.

*Chevalier Sebastian Erard.*

A Landscape, with Towers and a Bridge, a Peasant Boy watching a Cow, and other Figures . . . 409 10 0

A Landscape, with Figures . . . 1,260 0 0

1838.

*William Esdaile, Esq.*

A mountainous Landscape, with Peasants and Mules . . . 26 15 6

Landscape, with a Waggon, and a Peasant with a Horse and Donkey . . . 54 12 0

*M. M. Zachary, Esq.*

Roman Ruins, and Peasants Gaming . . . 19 19 0

A Landscape, with Figures representing the 'Judgment of Paris,' by Poelenburg . . . 320 5 0

1839.

*Sir Henry Osenden, Bart.*

An Italian View, showing the Ponte Rotto . . . 220 0 0

1841.

*Hon. Lady Stuart.*

A Peasant with Mules on a Road near a Wood . . . 115 10 0

Men drawing a Net near a Waterfall, and a Peasant driving a Waggon drawn by Oxen . . . 105 0 0

A woody Landscape, with a Peasant driving Mules . . . 145 19 0

1844.

*Jeremiah Harman, Esq.*

A Landscape, with Peasants watering their Cattle at a Fountain . . . 162 15 0

1848.

*William Wells, Esq.*

The Musical Muleteer; from the collections of M. Danser Wyman and Mr. Crawford . . . 288 15 0

*Count de Morny.*

A mountainous Landscape, with a Peasant driving Cattle . . . 126 0 0

Landscape and Figures, with the distant View of a Sea-port . . . 178 10 0

1861.

<i>Charles Scarsbrick, Esq.</i>	
Interior, with two Peasants playing at Cards, two others looking on, by A. Both	£9 9 0
An Italian Landscape, with Peasants, Cattle, and Mules crossing a Ford	172 4 0
A rocky Landscape, with Peasants and laden Mules	16 5 6
Landscape, with a Cascade and Figures	178 10 0
An Italian Landscape, with Peasants, Cattle, and Mules, on a Road beneath a wooded Height	315 0 0

1862.

Landscape, with a wooden Bridge; a drawing	4 4 0
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1863.

<i>Robert Craig, Esq.</i>	
A rocky Landscape, with a Halt of Cavaliers and other Figures in the foreground	168 0 0
An Italian Landscape, with Peasants, Mules, and Sheep on a winding Road	139 13 0
A View on the Banks of the Tiber, with Buildings and Figures	106 1 0

Writers frequently draw comparisons between the works of Both and Claude. It is possible that the brothers Both may have admired and studied the works of Claude during their sojourn in Italy; yet their works ought not to be classed with, or compared to Claude's, for not only do their compositions vary considerably, but in their handling, or what may be termed the *modus operandi*, we are unable to trace anything like resemblance or analogy. And again, although the landscapes of Both mostly represent Italian scenery, yet in style they are unmistakably Dutch. On the other hand, we may say that Claude's pictures of Italian scenery, although exhibiting the influence of the French School more than the Italian, yet, if they breathe a little of the Italian feeling, we must admit that there is not a single feature in them which reminds us of the Dutch or Flemish Schools. Although writers speak of the advantage which the brothers enjoyed of studying the works of Claude, yet we shall attain a fairer estimate of their abilities, and a clearer impression of their style, by separating them from the names of other artists—even from that of their master, Hooenmaert—and describe them not simply as admirable painters, but also as very original painters. Bryan, in his 'Life of Both,' tells us the following anecdote:—"M. Vander Hulk, a burgomaster of Dort, a great encourager of art, engaged Berghem and Both to paint each a picture, for which he stipulated to pay them a liberal remuneration, and a certain sum as a premium to the artist whose work should be esteemed to be preferable. Berghem, animated by emulation, exerted the utmost effect of his art, and painted a picture of extraordinary beauty, representing a grand mountainous landscape, richly embellished with figures and cattle of every description. The effort of Both was no less successful, and he produced an admirable Italian scene, glowing under the clear atmosphere of that delightful country, and painted with all the charm of pencilling for which he is so distinguished. The competitors produced their works, and their patron pronounced his judgment in terms as honourable to his liberality as they were creditable to the talents of the artists. He assured them that their admirable performances had deprived him of the possibility of preference, and that, as they had both reached the perfection of the art, they were both entitled to the premium—the prize of fame." This anecdote is worth repeating, as the student will find that it is as difficult now as it was in the time of M. Vander Hulk to decide which is the greater painter—Berghem or Both. Then, again, in conversation the names of Berghem and Both are frequently introduced together, and they occasionally worked on the same pictures. It will be remembered that Andrew Both usually painted the figures in his brother's pictures, and, when they are very fine, it is not an uncommon mistake to give the credit of them to Berghem. In general character and costume, the figures of the two painters bear a strong resemblance, but in pencilling they differ considerably; Berghem's figures, when introduced into Both's pictures, always show a greater or less reluctance to unite with the handling of the rest of the picture, whilst Andrew's figures assimilate so closely with the rest of the picture that we can hardly believe them to be by a distinct hand; besides, they are pencilled in with rounder and less horizontal touches than Berghem's. We are not informed whether the trial of skill between the two painters, under the umpire De Heere Vander Hulk, took place at Dort or in Italy; although Italian subjects, they might have been painted in Dort from sketches made in Italy. Both introduced in his sunny pictures a greater variety of tints than Cuyper. In addition to the brilliant display of warm tints in the landscape, he would throw into the sky a powerful contrast, loading it with ultramarine as pure and bright as we see it in the landscapes of Ruysdael and Wouwermans; a bolder application of colour can hardly be conceived, and only the hand of a great master could attempt it. Most of Both's pictures are painted more in accordance with the ordinary laws, or manner of arranging colours. The foreground masses, in his grand mountainous landscapes, he would

relieve by touching up the trunks of the trees with light bluish colour, which adds much to their expression. Andrew Both's pictures of muleteers refreshing themselves, merry-makings, and similar subjects, painted a little in the manner of Bamboccio, are not generally valuable, as reference to the sale notes will show. They possess a good deal of merit, but they are usually painted on dark absorbent grounds, much of their power is now lost. They are frequently painted so as to display an effect of sunshine. The round towers in the background are heightened with bright yellow touches; the faces of the figures, and the high lights, are painted with warm and sparkling tints; and, lastly, one or two of the figures are generally dressed in vermilion or lake cloaks, a favourite colour of Andrew Both's. The heads of the horses and other animals are painted in a masterly manner, and seem to recall the charming groups which he used to insert into his brother's landscapes.

BOTTICELLI, SANDRO. See TOMMASO GUIDI.

BOUCHER, FRANCIS. Born in Paris in 1704; died in Paris in 1770. Pupil of Francis Le Moine. French School.

Sale in 1766.

A Landscape and Figures, in Indian ink	£1 14 0
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1827.

<i>F. H. Standish, Esq.</i>	
A Group of Cupids and Children	5 7 6

A Bacchanalian Scene	11 11 0
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A Pair of Cupids	5 10 0
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Venus and Cupid	5 15 0
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Cupids in a Landscape	6 10 0
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Ditto	6 10 0
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Count de Morny.	
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'La Marchande à la Toilette'	57 15 0
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Right Hon. Lord Lyndhurst.	
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'La Courtisane amoureuse'	32 11 0
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Earl of Clare.	
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Diana and Calisto	25 4 0
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This pleasing painter of pastoral groups, mythological subjects, and conversations, had many imitators. There is something of the Watteau feeling about Boucher's works, although they are altogether slighter and coarser; on the whole, we can trace a closer affinity between this painter's works and the pictures of Cupids, and similar subjects, by Carlo Vanloo. Boucher's pictures are always pretty; his flesh tints are pink and pearly, and there is a great deal of hatching about his pencilling; in other words, his pencilling is characterised by long and wiry strokes. He loved to paint nude figures, and his amorini are particularly charming. Boucher painted the backgrounds of his pictures in a light and agreeable manner; his skies seem to be painted with cobalt blue, and he introduced a great deal of light blue and light green in the landscape part—a little in the manner of Pater, only in a broader style. Boucher's light, easy way of painting pleases us, whether the subject be one of his favourite pastoral scenes of shepherds and shepherdesses playing with children, or a Venus surrounded by the Loves. We generally feel that there is something masterly about them, something which redeems them from the *scandalum* of being decorative paintings. Bryan tells us that Jean-Baptiste Le Prince studied under Boucher, but in the catalogue of the Museum of the Louvre we read:—"The name of his (Le Prince's) master is unknown." There are also in the Louvre some fancy pictures by A. Xavier Le Prince, who, we are told, died at Nice in 1826. The works of Jean-Baptiste Le Prince vary a little in style; sometimes he painted a kind of dramatic scenes, at other times his pictures are simply figures in landscapes. The latter examples are prettily finished, the colouring being cool and delicate, and the figures look like Boucher's in miniature. The landscape backgrounds of his pictures are as delicately and minutely finished as Beschev's. Some of Berchet's bacchanalian subjects are painted in the slight and sketchy manner of Boucher, but Berchet died many years before Boucher was born. John Raoux's portraits remind us a little of Boucher—he was fond of throwing an effect of sunshine on the faces.

BOURDON, SÉBASTIEN. Born in Montpellier in 1616; died in Paris in 1671. Pupil of Barthélemy. French School.

Sale in 1763.

<i>Earl Waldegrave.</i>	
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Moses and the Brazen Serpent	£158 11 0
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<i>Earl of Besborough.</i>	
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Portrait of Pierre Paget	13 13 0
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A small Picture of the Holy Family	25 4 0
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into Boudewyn's landscapes. Their works may be classed with those of the followers of John Brueghel. They are usually small; the skies of them are bright and aerial, but the landscape part appears brown and dark; no doubt they were much brighter when first painted. The figures which Bout put in them are usually about an inch and a half high, some of them are decked in garments of vermillion and other bright colours, and there is a great deal of character in them. Bout was far from being an idle painter; he selected for the exercise of his pencil such subjects as Flemish wakes, processions, or merry-makings on the ice; in short, any subject that would admit of the introduction of numerous figures.

**BOUTTATS, J. B.** See WILLIAM VANDE VELDE.

**BOYDELL, JOHN.** Born at Dorrington in 1719; died in 1801. Pupil of Toms. English School.

Sale in 1836.

Seneca in the Bath; a drawing from a picture  
by Luca Giordano, at Burghley . . . £0 16 0  
Drawing of a Boy with Doves; after Murillo . . . 0 17 0

Although the name of Alderman Boydell is not likely to be forgotten, yet it is pleasant to be able to introduce it in a work like the present. How honourably his name is associated with British art will be seen by the following sketch, which is taken from Sandby's 'History of the Royal Academy':—'The year 1789 was memorable in the annals of art, as being that in which Boydell's Shakspeare Gallery in Pall Mall was opened to the public. A few years previously the enterprising alderman had given commissions to the best English artists of the time to paint a series of pictures in illustration of the works of our great bard; and the 170 works thus produced were gathered together in Pall Mall for exhibition in a gallery built expressly for the purpose. Sir Joshua Reynolds, at the suggestion of Edmund Burke, proposed the health of Alderman Boydell at the Royal Academy dinner of 1789, as "the commercial Mæcenas of England," and the Prince of Wales and the whole company joined heartily in the toast. The collection of pictures thus formed was afterwards (in 1795) disposed of by lottery, when this great patron of British art found that his means had been impoverished by the long career of earnest enterprise by which he had freed the artists of England from foreign rivalry on their own soil, and spent £350,000 in his efforts. The plates he published, as well as his own engravings, testify to the large amount of employment which he provided for the artists and engravers of his day.' If Alderman Boydell were only known as an eminent engraver and patron of art, his name could hardly appear in the present work; but it should be remembered that he was also a designer and painter in water-colours. Amongst other original sketches, he made a good one of the 'Interior of his Gallery,' now known as the British Institution. Josiah Boydell painted a few pictures for his uncle's edition of Shakspeare. His style in designing figure-subjects is hardly the style of to-day, although probably good passages might be pointed out in them; they remind us of the designs of the Rev. Mr. Peters, Woodforde, and similar artists. The writer is not certain that the above sale notes refer to drawings by the alderman, as no initial is given in the catalogue.

**BRADLEY, WILLIAM.** See SIR T. LAWRENCE.

**BRACKENBURG, RENIER.** Born at Haarlem in 1650; died at Haarlem in 1702. Pupil of Mommers and Bernard Schendel. Dutch School.

Sale in 1802.

A Pair of Conversations . . . £8 18 0

Boors Merry-making. Bought in at 1813. 15 4 0

John Willett Willett, Esq.  
An Interior, with a Party Merry-making 1825. 8 15 0

Interior of a Printing-house . . . 8 15 0

Interior of a Lying-in Chamber . . . 23 7 0

Samuel Tansley, Esq.  
A small Picture of a Country Showman 1829. 6 2 6

John Webb, Esq.  
Interior, with Figures enjoying the Festivities of Twelfth-Night 1859. 18 18 0

Hon. Edmund Phipps.  
Interior of a Lying-in Chamber . . . 53 11 0

1809.  
An Interior, with Figures . . . 15 15 0

Some of this painter's works remind us of Zorn's. He was fond of painting interiors; his figures vary in quality, and in his interior works they have very little character or force; in general effect these specimens are too grey and sombre. His better works remind us of Ostade; there is a sunny glow about the flesh tints; and when he introduced a great number of figures in one picture, he always managed to

separate them well. The perspective of his rooms is very good.

**BRAMANTE.** See LAZZARI.

**BRAMANTINO.** See DOSSO DOSSI.

**BRAMER, LEONARD.** Born at Delft in 1596; died at Delft. Dutch School.

Sale in 1802.

Christ Preaching to the Multitude . . . £63 1 0

Tamar delivering the Bracelets . . . 3 3 0

The Judgment of Solomon . . . 26 5 0

1803.

Walsh Porter, Esq.  
The Judgment of Solomon . . . 7 17 6

A Musical Conversation, and the companion . . . 9 15 0

1810.

Sir H. T. Gott.  
A Hermit . . . 4 4 0

The Sacrifice of Iphigenia . . . 5 5 0

1813.

Christ driving the Money-changers out of the Temple . . . 3 18 0

Portrait of Sobieski . . . 2 12 6

1836.

Pilate washing his Hands, and the High-Priest rending his Clothes; a pair . . . 5 5 0

The works of this painter vary in importance; some are highly esteemed, but we occasionally meet with religious subjects, painted apparently in emulation of Rembrandt, which are treated in rather a vulgar and unpleasant manner.

**BRAY, SOLOMON DE.** See W. HONTHORST.

**BREE, VAN.** See A. KAUFFMAN.

**BREEMBERG, BARTHOLOMEW.** Born at Utrecht in 1620; died in 1663. Dutch School.

Sale in 1801.

Earl of Beshborough.  
A Landscape and Figures . . . £14 3 6

A small Landscape . . . 10 0 0

A Bacchanalian . . . 13 13 0

A Landscape, with Ruins and Figures . . . 23 2 0

1803.

Walsh Porter, Esq.  
A Landscape, with Buildings and Figures . . . 5 5 0

Landscape, with the subject of Moses Changing the Waters . . . 19 19 0

1809.

Henry Hope, Esq.  
A Fair . . . 43 1 0

1816.

George Watson Taylor, Esq., M.P.  
A Village Scene, with Ruins and Figures; from Mr. Purling's collection . . . 93 9 0

Simon M. Gillieray, Esq.  
Small Landscape, with the subject of the 'Conversion of St. Paul' . . . 12 12 0

F. H. Standish, Esq.  
A Landscape, with Ruins and Figures . . . 6 10 0

Charles Brick, Esq.  
A Sunny Landscape . . . 10 10 0

Hon. Mr. Vernon.  
Landscape, with the subject of the 'Woman taken in Adultery' . . . 5 5 0

George James Cholmondeley, Esq.  
Landscape, with Figures . . . 11 11 0

Sir James Stuart, Bart.  
An Italian Landscape, with a Fortified Town; from the Duchesse de Berri's collection . . . 53 1 6

A Landscape, with the Story of Mercury and Argus . . . 10 0 0

A Sea-port in the Levant . . . 11 11 0

A Landscape, with Figures . . . 21 10 6

Most of Breemberg's pictures are small landscapes, views

of Italian scenery with ruins. He finished highly, or rather minutely, and frequently enriched his pictures with figures illustrating passages of sacred and profane history. Whilst he was in Italy, he appears to have seen and studied some of the landscapes left there by Poelenburg, and for a time made them his models. Breenberg was particularly fond of painting on copper; his tints are pure and simple, and, notwithstanding the small scale of his works, we always feel that there is atmosphere and breadth in them. The skies of his finest pictures are not inferior to Poelenburg's or Elsheimer's in brilliancy or quality. His small pastoral figures are quite different from Poelenburg's; he also introduced in his landscapes mounted cavaliers, and gentleman-looking cattle-drivers dressed in long cloaks: these figures are prettily painted, and will bear examining with a glass, they are finished in light delicate dots or touches. Breenberg occasionally painted figure-subjects of considerable merit, and could design an infant saint almost as sweetly as Sassò Ferrato, and other painters of that class. When he introduced landscape background to a figure-picture, he would work it up in the neat manner of his ordinary landscapes, introducing a great deal of his favourite blue and light-brown foliage. Pillemet's landscapes are painted in Breenberg's style, but they are inferior.

**BREKELENKAMP** (or **BRECKELENCAMP**), **QUIRIN VAN**. Flourished about the year 1650. Dutch School.

Sale in 1802.

Interior of a Dutch Farmhouse, with a Woman  
Frying Pancakes . . . . . £3 15 0  
Ditto; the companion . . . . . 5 15 6

A Girl with Fish . . . . . 8 18 6  
Interior of a Cobbler's Shop . . . . . 16 0

1807.

*Edward Core, Esq.*  
Interior of a Dutch Bedchamber, with a Lady at  
Her Spinning-wheel . . . . . 26 5 0

1827.

A Village Scene, with Figures bargaining for  
Poultry . . . . . 8 8 0

*F. H. Standish, Esq.*  
An Interior, with Figures . . . . . 8 18 6

1836.

*Sir Charles Bagot, G.C.B.*  
A Conversation; Interior . . . . . 15 4 6

1839.

Interior, with an Old Man in conversation with  
a Woman spinning . . . . . 26 5 0

1840.

*William Hastings, Esq.*  
A Tailor's Shop . . . . . 38 17 0

1861.

*Charles Scarsbrick, Esq.*  
Interior of an Apartment, with an Old Woman  
and a Boy . . . . . 9 9 0

Interior, with an Old Man instructing a Child  
near a Window, a Woman seated at a Distaff;  
from Mr. Beckford's collection . . . . . 24 3 0

Breckelencamp was a clever painter of homely scenes. His best works are finished with a delicacy which is scarcely inferior to Maas or Metz. It will be noticed that his figures are rather tall, and occasionally he would introduce a warm sunny effect, which reminds us of De Hooghe's well-known representations of sunshine. The works of the scarce painter Lambert may be classed with Breckelencamp's. Lambert's interiors are sometimes treated in the manner of De Hooghe's, and the accessories are nicely put in. He appears to have made the heads of his figures rather small, but he has given a great deal of expression to them, so much so, that some of them look like portraits; they are smartly dressed in the ruffs and fancy coats of the period. His women would be better looking had he made their foreheads higher. We likewise meet with interiors by Lambert, or Lambrecht, which, in colouring, remind us more of Jan Steen than of Breckelencamp. The class referred to are usually his best pictures, and we are particularly pleased with the painting of the animals and accessories. They may be spoken of as clever and effective works; the figures in them are sometimes eight or ten inches high, and the light is well control on the principal groups.

**BREDA, JOHN VAN**. See **WOUWERMANS**.

**BRIGGS, HENRY PERROUET, R.A.** Born at Norfolk in 1792; died in London in 1844. English School.

Sale in 1837.

*Sir Francis Freeling, Bart.*  
The First Scene of 'Romeo and Juliet' . . . . . £52 10 0

1861.

The Shipwreck of Prince Henry . . . . . 85 11 6

Good colourists are always welcome, and the colouring alone is sufficient to recommend most of this painter's works; but they possess many excellencies besides nice colouring. Some of his pictures were painted at a time when there were fewer fine English colourists to study from

than there are now. Sometimes he painted historical subjects, at other times theatrical compositions, a little in the manner of George Clint; and he also painted cottage or domestic subjects. He was a rich colourist, and may even be called, like Etty, a gay colourist; in his 'Conversations' there is a great deal of humour, and in his grander works we find freedom in the compositions, with a judicious display of elegant contours. Briggs was likewise a capital portrait-painter, particularly of men. His heads are remarkably well relieved, and we do not find too much of his favourite lake in the flesh tints; the dresses and draperies of them are judiciously subdued.

**BRIL, PAUL**. Born at Antwerp in 1554; died at Rome in 1626. Pupil of Damien Ortelman. Flemish School.

Sale in 1801.

*Earl of Besborough.*  
A Landscape, with Buildings and Figures . . . . . £14 14 0

A Landscape, with Figures . . . . . 13 13 0

The Reposo; Figures by Elsheimer . . . . . 20 8 0

*Right Hon. Sir William Hamilton.*

A Pair of Landscapes . . . . . 6 6 0

A Landscape, with Figures . . . . . 5 5 0

1802.

Landscape, with the Figure of St. Hubert . . . . . 6 16 6

*Paul d'Aigremont, Esq.*

The Building of the Tower of Babel . . . . . 6 6 0

*Lord Darnley.*

A Landscape; from the Orleans Collection . . . . . 25 4 0

1803.

A Landscape, and Figures by Caracci . . . . . 23 2 0

A Landscape and Figures . . . . . 8 18 6

Ditto . . . . . 6 16 6

1804.

*— Borellis, Esq.*

A Landscape . . . . . 12 12 0

Ditto . . . . . 3 13 6

Ditto . . . . . 3 8 0

1806.

*Sir George Yonge, Bart.*

A Landscape, with Figures . . . . . 18 18 0

1809.

*Sir George Pauncefoot, Bart.*

A View in Holland . . . . . } 26 5 0

Ditto . . . . . }

1812.

*Charles Lambert, Esq.*

Landscape and Figures . . . . . 15 15 0

1822.

*Marquis of Bute.*

Landscape, with Figures shooting Ducks . . . . . 14 14 0

1823.

*Rev. Edward Balme.*

A Landscape, with Figures and Cattle . . . . . 14 14 0

1826.

*Lady Holland.*

A Landscape, with the Story of St. Hubert . . . . . 27 6 0

1829.

*Earl of Liverpool.*

A Flemish Farm . . . . . 3 5 0

Landscape, with Christ and two of His Disciples . . . . . 6 6 0

*John Webb, Esq.*

The 'Flight into Egypt' . . . . . 18 18 0

1831.

*George J. Cholmondeley, Esq.*

A Landscape, with Satyrs and Nymphs . . . . . 18 18 0

1838.

*William Esdaile, Esq.*

Landscape, with 'The Flight into Egypt' . . . . . 6 16 6

1840.

*Sir Simon H. Clarke, Bart.*

Landscape, with the Story of Diana and Actæon by Rotenhamer . . . . . 315 0 0

The earliest works of this painter are very uninteresting, and were it not for his signature on them we should scarcely feel disposed to ascribe them to him. The trees in these early pictures are nearly black, and the foliage is worked out in separate touches in the manner of Vinkboon, yet without the cheerful brilliancy of Vinkboon's colouring; a few brown or sandy-looking fields complete the composition of the landscape part. In the foreground he would often represent horsemen or figures engaged in the chase, which are put in with little more than brown and white, and in a strikingly weak manner. Such are Paul Bril's earliest productions; afterwards he adopted a far more careful manner of painting, which for brightness and delicacy of finish has hardly been surpassed by Brueghel. There is much in the landscape part of Bril's pictures of this period that reminds us of Brueghel, only there is less blue in the

foliage of the former; the colouring leans rather to a bright green. In the foreground of his pictures of this period Bril was fond of introducing deer and other animals grazing; these animals are neatly finished, and are represented treading amongst flowers and scrubs, which are painted in a luxuriant manner, in precision and exactness not unworthy to be compared with the foregrounds of some of our modern pre-Raphaelite pictures. Gigantic trees are also characteristic of Paul Bril's landscapes; sometimes they are too tall for the picture, and abruptly disappear when they reach the frame. The stems or trunks of Bril's trees are very round, and so are the small branches, which terminate in fine vertical filaments. Although the lower portions, or body, of the foliage of the trees are represented in masses, still we observe the same care, only modified, for dividing or separately expressing the forms of the leaves, as we notice in the foregrounds of the pictures. Connoisseurs of the present day do not greatly admire Paul Bril's style of painting, yet we must admit that in the best examples, even of his second period, we can trace not decision simply, but quality in the touch; whilst the semi-metallic appearance of the colour also pleases us, for he appears to have used the best ultramarine, which has given a gritty or mineral-like impasto to his touch. For a painter of that time Bril was very successful in composing landscapes representing mountainous scenery, under the shadow of which repose numerous herds of cattle and flocks of sheep, whilst high above the mountains are piled masses of ruins and towers. Paul Bril subsequently acquired a name on visiting Italy, where, according to Pilkington, he studied the landscapes of Titian, and also enjoyed the honour of painting in conjunction with Annibale Caracci. Paul Bril improved his manner wonderfully by studying in Italy. He always had a good eye for composition; and when he forsook his light-green style of painting, we are almost astonished at the excellence of some of his works; even when they are not ornamented with figures by Caracci, they are very presentable pictures, and are worthy of a place in a good gallery. Valuable examples of this painter rarely appear in the market. Paul Bril had a brother named Matthew, who painted elaborate compositions, worked up in a similar manner to Paul's pictures; sometimes he introduced mythological subjects in them. When Bertolius painted figures of saints in elaborately finished landscapes, we are reminded of Caracci's figures in Bril's landscapes. Bertolius's flesh tints, however, are very pink, and the landscape backgrounds are brilliant and metallic in texture. A Flemish landscape-painter of the early part of the seventeenth century, of the name of Sebastian Vranx, coloured his pictures in the manner of Paul Bril.

**BRINCKMAN, PHILIP JEROME.** Born at Spire in 1709. Pupil of J. G. Dathan. German School.

Sale in 1830.

A Pair of small Landscapes and Figures . . . £2 0 0

**BROMPTON, RICHARD.** See MENGES.

**BRONZINO, ANGELO.** Born at Montecelli in 1502; died in 1572. Pupil of Pontormo. Tuscan School.

Sale in 1801.

*Earl of Besborough.*  
Christ Disputing with the Doctors . . . £10 10 0

1804.  
The Nativity and Annunciation (on alabaster, painted on both sides); from the Aldobrandini Palace . . . 24 3 0

A Portrait, in the character of St. George; from the Palazzo Bolognetti . . . 37 16 0

1831.

*Hon. Mr. Vernon.*  
Portrait of Leo X. when a Boy, with a Book in his Hand . . . 34 13 0

1856.

*Samuel Rogers, Esq.*  
Portrait of Leonora di Toledo . . . 46 4 0

Vasari and Angelo Bronzino were men of similar taste, yet it is not necessary to draw any comparisons between their works. It is well known that Bronzino was an enthusiastic admirer of Michael Angelo; he was influenced by Michael Angelo's style, but in his works he was not an imitator of Michael Angelo. There is much to admire in the boldness and wonderful relief of the figures in Alessandro's Bronzino's historical and mythological pictures. In giving relief to his figures he was almost equal to Correggio; but we cannot find in his pictures Correggio's purity and taste. His colouring is brilliant—that is, he ventured to introduce startling contrasts of gay, almost unbroken colours; still there is great want of richness and harmony in some of his works. The impasto of his flesh tints is singularly smooth and metallic; this is partly due to the firmness of his outlines, and partly to the bright contrasting colours, which he would bring against the flesh tints. Angelo Bronzino was a distinguished portrait-painter; his portraits are a kind of Italian Holbeins, they have green backgrounds; over

the shoulders he would cast cloaks, lined with rich brown fur, or with ermine, whilst the flesh tints are brighter and more luminous than Holbein's most richly coloured portraits. Bronzino was fond of throwing a powerful light on the faces of his portraits; he would cast over the face a kind of yellow or golden tone, keeping the rest of the picture very dark and subdued. In texture his portraits remind us of Leandro da Ponte's portraits, only Bronzino's are smoother. As a rule, he was successful in giving grandeur and dignity to his portraits; neither does the elaborate manner in which he has finished the dresses of some of them destroy this character. Christoforo Allori, also called Bronzino, was Bronzino's grand-nephew.

**BROOKING, C.** Born about 1720; died in 1759. English School.

Sale in 1801.

A Fresh Breeze . . . £20 8 0  
A Sea Piece . . . 8 16 6

1802.

The Whale Fisheries . . . 4 4 0

1803.

*Robert Grave, Esq.*  
A Calm, with Shipping . . . 3 10 0

A Brisk Gale . . . 2 2 0

A Brisk Gale . . . 4 10 0

*Richard Walker, Esq.*  
A Sea Piece, with Shipping . . . 2 12 6

1804.

*— Bryan, Esq.*  
An Engagement at Sea . . . 32 11 0

1819.

*Matthew Mitchell, Esq.*  
A Sea Piece . . . 2 12 6

1829.

*Richard Mortimer, Esq.*  
A Brisk Gale, with Vessels . . . 4 4 0

1839.

*William Mellish, Esq.*  
A Frigate, with other Vessels, off Margate . . . 7 7 0

Anyone who is familiar with the semi-coloured sea pieces which are commonly called Vande Velde's English sea pieces, will recognise a similarity between them and the works of Brooking. There were, in fact, several painters of sea pieces and naval engagements, whose works may be classed with Vande Velde's English pictures. Among others, we may mention Peter Monomy, Richard Paton, Dominic Serres, and Robert Woodcock; but if we compare them together we can trace more of the Dutchman in Brooking's pictures than in any of the others. There is more of the De Vlieger style about Brooking's works, for, like him, he was a capital painter of rough water. Generally, his colouring is not clear and blue; there is a river hue about his water, and sometimes his colouring is brown and dark, but always more or less relieved by an agreeable transparency of touch. His Christian name is not given in the dictionaries, but some of his pictures are signed C. Brooking. We may also class Francis Swaine with some of the fore-mentioned painters. Although Swaine's appearance in the English School, as a marine painter, was rather early, yet he was something more than a mere portrait-painter of vessels. For an English painter of that time, he had a very fair idea of sky-painting, and we like his March skies very much. His vessels and fishing-boats are painted with a great deal of taste, and we also admire his manner of painting distant rocks and harbour scenes. On the whole, Swaine was more successful with his colouring than his pencilling, which is rather hard and opaque.

**BROWER, ADRIAN.** Born at Haerlem in 1608; died at Antwerp in 1640. Pupil of Frank Hals. Dutch School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
A Conversation . . . £9 9 0

1801.

*Earl of Besborough.*  
A Smith's Forge . . . 8 8 0

1802.

*William Beckford, Esq., of Fonthill.*  
The Pancake Week . . . 22 11 6

*Lord Darnley.*  
Boors at an Inn-yard . . . 14 14 0

The Pen-cutter . . . 2 12 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
A Landscape . . . 63 0 0

A Group of Dutch Peasants . . . 40 19 0

*Richard Walker, Esq.*  
Boors Regaling . . . 31 9 0

1806.

*Sir George Yonge, Bart.*  
A Smith's Forge . . . 21 0 0

<sup>1</sup> Alessandro Allori, called Bronzino, was Angelo Bronzino's nephew.

<i>Sir H. F. Gott.</i>	1810.	
Dutch Boors Quarrelling . . . . .	£19 19 0	
<i>Charles Lambert, Esq.</i>	1812.	
A Dutch Boor . . . . .	3 13 6	
<i>W. N. Hewett, Esq.</i>	1819.	
An Interior, with numerous Figures . . . . .	24 3 0	
<i>John Webb, Esq.</i>	1821.	
A Boor taking Physio . . . . .	49 7 0	
Landscape, with Figures by Teniers . . . . .	13 13 0	
<i>David Garrick, Esq.</i>	1823.	
An Interior, with Boors at Cards . . . . .	16 16 0	
<i>Ralph Bernal, Esq.</i>	1824.	
A Legendary Subject . . . . .	5 10 0	
<i>John Dent, Esq.</i>	1827.	
An Interior, with a Man and Woman singing a Ballad . . . . .	18 18 0	
<i>Lord Gwydir.</i>	1829.	
A Brawl . . . . .	5 5 0	
<i>George Hibbert, Esq.</i>		
A small Landscape, with Figures playing at Bowls . . . . .	51 0 0	
<i>Thomas Emerson, Esq.</i>		
A Philosopher Reading . . . . .	4 4 0	
An Old Woman . . . . .	4 4 0	
Interior of a Painter's Study . . . . .	15 4 6	
An Interior, with Boors Fighting . . . . .	14 3 6	
<i>George J. Cholmondeley, Esq.</i>	1831.	
A Boor taking Physio . . . . .	37 16 0	
<i>Chevalier Sebastian Erard.</i>	1833.	
Interior of a Cabaret, with Boors Smoking and Singing . . . . .	38 17 0	
<i>Marquis of Camden, K.G.</i>	1841.	
A Dutch Boor, with a Jug in his Hand . . . . .	16 16 0	
<i>William Wells, Esq.</i>	1842.	
Interior of an Apartment, with Cavaliers playing at Draughts . . . . .	5 14 6	
<i>Samuel Rogers, Esq.</i>	1848.	
A Landscape, with three Peasants playing at Bowls . . . . .	19 8 6	
A Surgeon dressing a Wound on the Arm of a Peasant . . . . .	22 1 0	
<i>Hon. Edmund Phipps.</i>	1850.	
A Brawl . . . . .	15 4 6	
<i>Charles Scarisbrick, Esq.</i>	1861.	
An Interior, with Peasants playing at Cards . . . . .	6 6 0	

Adrian Brouwer is chiefly known as a painter of small interiors. Like Adrian Van Ostade, he loved to throw a great deal of warm colour into the flesh tints; yet he never finished up the whole of his subject or picture with the exquisite taste of Ostade, neither did he succeed any better in the 'keeping' of the distant objects or atmosphere of his pictures; in other words, we miss the daylight and freshness which are so charming in Ostade's works. If we like to lose sight of Brouwer's eminent fellow-student, and, instead, study the works of the former by themselves, we shall find ourselves more ready to acknowledge their merit; for his best and most carefully finished productions are unquestionably capital pictures—in fact, are so good that we do not feel disposed to cavil at the story told of the great Rubens being such an enthusiastic admirer of this artist's works. Brouwer showed great aptness for painting hideous and comical faces. Some of his single figures, in style, if not in colouring and pencilling, remind us a little of his master, Frank Hals: examine, for example, his 'Gula,' 'Avaritia,' and 'Invidia,' which seem to exhibit a repetition of Frank Hals' favourite whim of painting the features laughing or grinning. Brouwer sometimes tried his hand at painting landscapes. They partake a little of the feeling of Rembrandt and Philip de Koninck. There is something very luminous and nice about the skies of his landscapes. We

are told by Pilkington that Jacob Backer painted a portrait of Brouwer. Backer was a vigorous head-painter, and probably made a good portrait of Brouwer; he made the eyes large and brilliant, and pencilled in the nostrils and mouth with dark and firm touches. Backer also painted historical subjects.

BROWN, MATHER. Died in 1810. English School.

Sale in 1828.

Marriage of Henry VII. . . . . £21 0 0

Mather Brown occasionally painted fancy pictures, but is best known as a portrait-painter, and was patronised by several English families of distinction. Some of his pictures are coarsely painted; and he seems to have been most successful in his portraits of head-size. It may be noticed that his touch is particularly dry, almost as dry as Benjamin West's; yet his portraits have not that hard effect which characterises many of West's heads, because Brown was careful in leaving the outlines delicate. We can also trace in his best portraits nice wiry strokes about the features, similar to what we see in chalk-drawings. As there is character and considerable variety of expression in Brown's portraits, we are encouraged to conclude that he was successful in preserving the likenesses of those who sat to him. Had he painted with greater richness of colour, and given more force and impasto to the draperies and accessories of his portraits, they would hold a higher place in the estimation of the lovers of our early English School. Some of Brompton's portraits class very well with Mather Brown's, and a painter of the name of William Miller reminds us a little of him. Tilly Kettle's portraits are scarcely so well coloured as Mather Brown's, but he contrived to give a certain amount of character or force to his heads; some of his works remind us of American Stuart's.

BROWNOVER, S. See RILEY.

BRUEGHEL, PETER, the Elder. Born in Brueghel, near Breda, in 1530; died in Brussels about 1600. Pupil of Peter Koeck. Flemish School.

Sale in 1824.

*Sir Mark Masterman Sykes, Bart.*  
The Horrors of War . . . . . £1 15 0

*Samuel Tansley, Esq.*  
A Kermesse, with numerous Figures . . . . . 4 0 0

*Viscountess Hampden.*  
A woody landscape, with the Story of Latona and the Lycian Peasants . . . . . 6 6 0

*Viscountess Hampden.*  
The Woman taken in Adultery; from the collection of Van Alms, Bishop of Ypres . . . . . 10 10 0

St. John Preaching in the Wilderness . . . . . 8 0 0

Peter Brueghel the Elder is chiefly known as a painter of allegorical subjects and drolls. Bryan is most likely correct in saying that he adopted that style of painting after seeing the works of Jerome Bos, whose pictures at that time were to be met with in various countries. Although Bos occasionally painted religious subjects in a serious manner, in the style of Lucas Cranach, and other religious painters of Flanders and Germany, yet such was not his usual style; generally there is more of the Dutch peasant about his models; and the convivial semi-burlesque groups which are gathered together in his interiors, were it not for the costume, would almost seem to carry us on to the time of Jan Steen, and other convivialists of the seventeenth century. Bos's rooms are not like Ostade's, with their rich casement-windows, overgrown with the ivy and the vine, whilst the interiors are stocked with numerous utensils; but there is an air of austerity about the interiors of Bos's pictures that reminds us of the rooms which are represented in some of Lucas Cranach's religious pictures, with their plain unfurnished walls and small glassless windows, or rather squares for the admission of light only, being too high to look out of. It is curious that in Bos's pictures we see the same three-legged stools which Adrian Van Ostade was so fond of introducing in his ancient cottages: they seem to have been made very firmly, and doubtless in Ostade's time many of them were a hundred years old; the back of the chair or stool consisted of a single spoke, across which was inserted a small curved bar of wood for the back to rest against. Bos designed his figures freely, and apparently without labour, notwithstanding the number of figures which he would introduce into one picture. He was also a good drapery-painter; his draperies are not cut up by unmeaning folds, nor do they appear flat from excessive masses of light. The costume of his figures is quaint and interesting, and often dramatic or burlesque; the morning coat worn by the peasants of his time appears to have been a jacket with sleeves secured at the sides with tape-straps; round the bottom of this jacket were sundry holes, corresponding with similar holes in the trousers, which are united to the above by pieces of tape. The women are sometimes represented in wooden clogs about two inches thick. Such was the painter whom Peter Brueghel appears to have selected for his model in preference to his master, Peter Koeck. Brueghel occa-



sionally painted heavy clumsy figures, which do not possess any of the attractions of the comic painters of the seventeenth century; the colouring, if rich, is not harmonious, and the figures appear hard and flat. Afterwards he adopted a neater style of painting, not only in his moral and religious subjects, but also in his drolls and incantation scenes. These partake less of the manner of Jerome Bos and Jerome Cock; the figures are smaller, and more delicately finished; there is even some attempt at grace in the angels and a few of the female figures. The backgrounds, or rather the distant scenery of Brueghel's figure-pictures are very prettily put in with brilliant light-blue and green tints; the gable-roofed houses, however, again remind us of similar buildings in some of Bos's works; they are of a very ancient character, and we might suppose that the original designer borrowed the idea from a hay or corn-stack. Similar buildings may be seen in the works of Albert Durer, and other masters who preceded Bos. It would appear that the fondness of the figure-painters of that time for introducing in the backgrounds of their pictures rich little bits of scenery, sometimes river views with numerous boats and figures busily engaged in various occupations on the banks, induced Brueghel occasionally to forsake his allegorical style of painting for the quieter art of landscape. There is something droll even in his landscapes; in one of his frost scenes, which has been engraved, there is a good deal of the Ostade humour. In the foreground a remarkably small child has managed to fix itself into the lower jaw-bone of a horse, and with the aid of two sticks contrives to row on dry ground; farther on may be seen a stout gentleman under the guidance of two ladies, whose faces are ingeniously protected, in the event of a fall, by enormous shades fastened to the top of the head, and projecting about six inches beyond the nose; behind these figures may be noticed an expert skater, who has just caught hold of the coat-tail of a timid one; and, in the distance is a youth who has apparently put on skates for the first time, and with his chest resting on his knees, and the palms of his hands distended within a few inches of the ground, is preparing to make his fall as easy as possible. Although Brueghel's frost pieces are quaint things, and have no pretension to the artistic merit of the painters of the next century, yet the figures are certainly arranged with considerable skill, and in a manner to amuse us. In these pictures the buildings and landscape part are usually subordinate to the figures, but sometimes he made the landscape the picture, merely introducing a few figures to give life or perspective to the subject. The type or style of his pictures of this class is simply an improvement of, or an adaptation from, the little pictures already alluded to, which he was in the habit of introducing into the backgrounds of his dramatic or incantation scenes; we notice in them the same lofty gabled houses with pigeon-hole windows, and surrounded with delicate thread-like trees or shrubs. Brueghel's landscapes are little regarded at the present day, yet there is reason for believing that they were favourites with many of his contemporaries, and, like Paul Brill and many other painters, he may be spoken of as representing a 'School,' or a particular period or style of art. His views of towns are not the least interesting of his productions; and in the best specimens may be traced the germs of that peculiar truthfulness of detail and excellency of finish which ripened into perfection in the schools of the Low Countries in the following century. To archaeologists and searchers after the curiosities of manners and customs, Old Brueghel's town-views are decidedly interesting; the wells in the market-places, and the primitive stall-shops for hosiery and edibles, which are exposed on trays projecting from what we now call private windows, and instead of curtain-awnings for protecting the wares from the sun or rain, fixed wooden awnings may be seen at nearly every shop. Humble as these shops appear, the vendors are represented of a superior class, habited in large white ruffs and white cuffs, whilst the dress, which is of a brilliant colour, is protected by an apron reaching almost to the feet. We may also see in these pictures other curious examples of costume; turban hats with veils attached, forming a kind of cloak, and dropping nearly to the feet, seem to have been worn by ladies of distinction. The landscape distance of these views reminds us of the pictures of his more celebrated relative John Brueghel. Peter Brueghel occasionally painted views of Rhenish scenery, to which he would give enormous space, and, like John Brueghel, spared no labour in working up the details; sometimes in the skies he would introduce allegorical figures of gods and goddesses.

**BRUEGHEL, PETER, the Younger.** Born in 1569; died in 1625. (?) Flemish School.

Sale in 1801.

— <i>Slade, Esq.</i>	
A Landscape and Figures . . . . .	£1 4 0
1802.	
Temptation of St. Anthony . . . . .	3 0 0
A Landscape, with Allegorical Figures . . . . .	3 6 0

1823.

<i>George Watson Taylor, Esq., M.P.</i>	
The Plundering of the Town of Haerlem by the Spaniards . . . . .	10 10 0

This artist was the son of the first Peter Brueghel, and is

often called Hellish Brueghel, because of his fancy for painting such subjects as the 'Temptation of St. Anthony,' revelries of evil spirits, &c. Some critics say that he was placed under the tuition of Gilles Coningsloo, but his style usually resembles the early works of his father, only the accessories or landscape parts are more modernised. Before leaving this singular school, we might notice some of the works of Jodocus Wighen; he belonged to an advanced style or school of painting, yet he sometimes painted symbolical subjects, and introduced grotesque figures of men and animals. Wighen studied in Italy, and this is seen to considerable advantage in his works.

**BRUEGHEL, JAN.** Born at Brussels; died in 1642. Pupil of Peter Goe Kindt. Flemish School.

Sale in 1801.

A small Landscape . . . . .	£4 14 6
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1802.

<i>Countess of Holderness.</i>	
A Frost Scene . . . . .	6 16 6
A View in Flanders . . . . .	11 1 6
Ditto . . . . .	16 18 0
Ditto, on the Canal at Brussels . . . . .	21 0 0

<i>Duke of St. Alban's.</i>	
Building of the Tower of Babel . . . . .	11 0 6
View of a Village in Flanders . . . . .	9 0 0
Ditto of a Canal and Village . . . . .	3 5 0

— <i>Nesbitt, Esq.</i>	
An upright Landscape, with Figures . . . . .	8 8 0
Fruit Piece . . . . .	3 13 6

1803.

<i>Richard Walker, Esq.</i>	
A View on the Scheld, with the Village of Boom in the distance . . . . .	10 10 0
View of a Village on the Rhine . . . . .	11 1 6

— <i>Bryan, Esq.</i>	
An upright Landscape . . . . .	8 18 6

1806.

<i>Marquis of Lansdowne.</i>	
Christ and the Woman of Samaria, by Brueghel and Old Francks . . . . .	8 8 0
Moses striking the Rock, by Brueghel and Old Francks . . . . .	17 6 6

1807.

<i>Edward Cox, Esq.</i>	
A Road Scene, near Antwerp . . . . .	21 0 0

<i>Sir H. T. Gott.</i>	
A Pair of Landscapes . . . . .	21 0 0

1811.

<i>Henry Hope, Esq.</i>	
View of a River and Landing-place at a Town in Flanders . . . . .	16 5 6
The Nativity, with landscape background . . . . .	32 0 6
A Landscape, with numerous Animals preparing to enter the Ark . . . . .	60 18 0

1813.

— <i>Clay, Esq.</i>	
A Landscape and Figures . . . . .	6 6 0
A Pass through a Wood, with Sportsmen . . . . .	31 10 0

1816.

<i>Henry Hope, Esq.</i>	
A Fair . . . . .	43 1 0
The Judgment of Midas . . . . .	11 0 6
A Landscape and Figures . . . . .	8 18 6
The 'Judgment of Paris' . . . . .	22 11 6

1819.

<i>Mathew Mitchell, Esq.</i>	
A Vase of Flowers . . . . .	2 15 0
A Sea Shore, with Boats . . . . .	6 15 0

1821.	
A Sea Fight of Corsairs and Turkish Vessels; formerly in the collection of Rubens . . . . .	7 7 0

1822.

<i>Marquis of Bute.</i>	
A Market Scene . . . . .	5 5 0
The Repose (by Brueghel and Rottenhamer), and a Picture of Diana and Actæon . . . . .	19 19 0
A Landscape, with Figures Hawking . . . . .	12 1 6

1823.

A View on the Banks of a River . . . . .	11 10 0
A Landscape, with numerous Figures . . . . .	12 12 0

1825.

A River Scene, with Cottages and Figures . . . . .	7 0 0
A mountainous Landscape, with Figures . . . . .	6 6 0

St. John Preaching . . . . .	1827.	£10 10 0
<i>Robert Graves, Esq.</i> Christ preaching to the Multitude from a Ship . . . . .		6 15 0
<i>F. H. Standish, Esq.</i> A Landscape, with Caravans and Figures . . . . .		10 0 0
A River Scene, with Boats and Buildings . . . . .		9 9 0
<i>John Dent, Esq.</i> A Landscape, with Buildings and Figures; from the Holderness Collection . . . . .		19 19 0
Buildings and Figures on the Bank of a River . . . . .		15 3 6
Market Waggon and Figures on a Road through a Village . . . . .		13 13 0
<i>John Dent, Esq.</i> A View of a Village on the Banks of a River . . . . .		5 5 0
<i>Hon. Mr. Vernon.</i> A Pair of Village Scenes . . . . .	1831.	31 10 0
A woody Landscape . . . . .	1836.	5 5 0
<i>William Esdaile, Esq.</i> A Dutch Town, with a Post-wagon, and numerous Market Figures; from the Colonna Collection . . . . .	1838.	13 0 0
The Repose; from Mr. Hope's collection . . . . .		18 18 0
<i>William Mellish, Esq.</i> A Dutch Village on a River . . . . .	1839.	7 7 0
<i>Prince Poniatowski.</i> The Burning of Troy . . . . .		12 5 0
A Winter Scene in a Dutch Town . . . . .	1842. 1848.	8 8 0
<i>William Wells, Esq.</i> An open Landscape, with Post-waggon and Peasants . . . . .		40 19 0
<i>Count de Morny.</i> A Landscape, with Figures and Accessories representing Autumn . . . . .		19 19 0
A Village Fair . . . . .	1860. 1863.	11 0 6
<i>John Allnutt, Esq.</i> A Landscape, with Figures and Post-waggon . . . . .		3 10 0
<i>John Winstanley, Esq.</i> Allegorical Figures presenting Offerings to Apollo; by Brueghel and Kottenhamer . . . . .	1865.	13 10 0

High-class cabinet examples of this painter are so brilliant that they resemble ancient illuminated missals more than anything else. The skies and distances are painted with the finest ultramarine, and the trees and distant woods have a semi-golden brightness, the foliage and branches of the trees being put in with a pencil almost as minute and delicate as the pencil of De Libri, the great miniaturist. The foreground groups of carts and baggage-waggon, which he was so fond of introducing on his road scenes, are masterpieces of minute painting. If fortunate enough to meet with a fine example of this master, we feel no surprise that he should have governed the taste of the landscape art of his day, or that his aid should have been sought by so many eminent artists of his time for painting the landscape part of their works. Miniatures as they are, there is an elegant neatness displayed in the drawing of the mounted cavaliers, which is rarely seen in Flemish art. His peasants are not like the sombre, under-toned, dressed peasants of the present day, but enliven his pictures by their gorgeous garments of green, blue, and red. Most of Brueghel's pictures are small, and are painted on copper, but Houbraken mentions one, three feet high and four broad, which he says was once sold at Amsterdam for about £280. Some of his pictures are signed BRUEGHEL, with a very fine pencil; but his relative, Peter Brueghel, spelt the name differently—viz., P. BREVGHEEL. Jan Brueghel painted flowers very nicely, and was occasionally engaged by Rubens, and other painters, to introduce festoons of flowers round their pictures of the Madonna and Child, &c. The dictionaries allude to two other Brueghels, who were also flower and fruit painters—viz., Abraham and Jan Baptiste Brueghel; in addition to whom there was a flower and fruit painter, who signed his works RB, and he is supposed to have been one of the Brueghel family. He may have been a son of John Brueghel's; his works would lead us to infer that he must have studied under John Brueghel. His pictures are unpretending, but cannot fairly be called weak; he was fond of painting small vases of flowers, and would also introduce into his pictures butterflies, caterpillars, &c. His name is not in the dictionaries. John Brueghel's style was followed by several

painters; Adam Willaerts' delicately-finished coast scenes, in which are crowds of busy figures, on a small scale, can be included in the list. In some examples Willaerts' colouring is very green, but in others it is silvery, and more agreeable.

BRUN, CHARLES LE. Born in Paris in 1619; died in Paris in 1690. Pupil of François Perrier and of Vouet. French School.

Sale in 1803.

<i>Count de Hagen.</i> Four small Pictures of the Battles of Alexander; formerly in the possession of Maréchal Saxe . . . . .	1812.	£16 5 6
<i>Charles Lambert, Esq.</i> The Holy Family in Egypt . . . . .	1816.	51 9 0
<i>Henry Hope, Esq.</i> The Sacrifice of Iphigenia . . . . .		16 5 6
The Family of Taluc, the Sculptor . . . . .		48 6 0
Hymen clipping the Wings of Love . . . . .	1819.	17 17 0
<i>John Knight, Esq.</i> The Battle of the Centaurs . . . . .	1822.	173 10 0
<i>Marquis of Bute.</i> Holy Family, with Angels . . . . .	1823.	32 11 0
<i>Madame Murat.</i> The Presentation of the Family of Darius to Alexander . . . . .		29 8 0
<i>Lady Holland.</i> The 'Flight into Egypt' . . . . .	1826.	11 15 0
The Plague of Athens . . . . .	1827.	36 4 6

From the biography of this well-known painter, it appears that his talent for painting was first noticed by the chancellor Peter Séguier, who placed him in the studio of Simon Vouet. At Paris are numerous examples of his works, which at once display both his fertility of imagination and skill as a painter; many of them are pictures from the Life of Our Lord, and there are, likewise, numerous subjects from ancient history. In his picture of 'The Tent of Darius,' and others of the same class, may be seen his easy manner of arranging difficult compositions. The elegant contours of his figures may also be studied with profit, as well as the correct drawing of the extremities. Unlike many of the French painters of his time, he preferred not the meagre type of beauty, but loved to give roundness and fullness to his female models; possibly this fancy may have induced some writers to compare his works to Rubens'. The landscape part of his cabinet pictures is curiously and highly finished, which is particularly observable in the foliage of the trees and the delicate plants which adorn the foregrounds. It is desirable to remember, that in the time of Le Brun, the works of the great Roman and Tuscan masters were considered the best models the French student could have, which will account for the semi-Italian influence or style which characterises the works of many of the French painters of that time. Le Brun was very successful in his pictures of the Holy Family; he was a good draughtsman, and gave great relief and roundness to the limbs; few could paint a pretty hand or arm better than Le Brun, or express dimples more truthfully. Le Brun often preferred painting on rough, thinly-primed cloth, which gives a tessellated texture to some of his pictures. His colours are usually sombre or subdued, and, in this respect, remind us of Nicolo Poussin; but the landscape distances of his pictures are richly coloured in the manner of Mola, and other painters of that class. Le Brun was also a portrait-painter; his portraits display an accomplished knowledge of drawing, and the enormous wigs which adorn them flow elegantly over the shoulders of his subjects; round the necks of his male portraits he painted collars of rich lace, beautifully finished with a neat and rather wiry pencil. He signed his pictures differently; sometimes as follows:—Car. Le Brun; at other times with a monogram composed of C, L, and B, interlaced. Fine examples of Le Brun's are of considerable value. Charles de la Posse was one of Le Brun's pupils. He was an industrious man, and a painter of considerable imagination. He devoted a great deal of time to his pictures, yet they are very decorative in character. His mythological female figures are usually partly nude, and he strove to make their faces as pretty as possible. We are told that the well-known French painter Jean Jouvenet studied in the school of Le Brun. Jouvenet chiefly confined himself to subjects from the Bible, and he was partial to scenes in which he could introduce a number of figures. He gave a great deal of action to his figures, and his designs may be studied with profit, the contours being often very elegant. He appears to have bestowed considerable labour on his works; the draperies and accessories are highly finished. Louis Laguerre—the painter of the Grand Staircase at Marlborough House, and of many other important decorative paintings—was at one time a pupil of Charles Le Brun; yet his name is more associated with Antonio Verrio's, whom he assisted in some of his great works. Laguerre was a painter of considerable talent, as may be seen by examining his small

**battle-pieces and portraits battle-pieces of the campaigns of the Duke of Marlborough.** As a rule, his colouring is browner and heavier than Wootton's, and the face-shadows of his figures are often unpleasantly red. Some of his portraits are smoothly finished, and coloured more in the manner of Verrio; many of them, however, are not works of a high class, there is a want of force and character in them, and there is too much red and brown in the shadows. There was a clever portrait-painter of the latter part of the last century of the name of J. B. Le Brun. He painted the flesh tints with a great deal of impasto, and put in the features with a slight, or one might almost say feathery, pencil, the lake about the nostrils and mouth being subdued. He gave a fancy character to his portraits by introducing flowers and other objects in a tasteful manner. The draperies of his pictures are solidly painted. Nicolas Bertin was a pupil of Jouvenet's. The former is represented in the Louvre by his picture of Saint Philip baptizing the Eunuch. His subjects are graceful and pleasing, and he paid great attention to the contours. The paintress Elizabeth Sophia Cheron may be noticed here, as we are told that she was introduced to the Academy at Paris by Le Brun in 1676. She painted portraits and fancy subjects, and was fond of introducing nude figures in her landscapes in the manner of Nicolo Poussin and other French painters of that time. It would appear that a taste for painting nude figures was very general amongst the pupils and followers of Le Brun, and in many cases their bacchanalian subjects are far from agreeable, as in some of the works of Louis Dorigny. Le Brun was not the only artist who was indebted to the chancellor Peter Seguier, for we read that when Bartolet Flennael was in Paris, he was employed by the chancellor in painting some pictures at Versailles. There is a great deal of elegance in Bartolet's semi-allegorical compositions. He was fond of making the prominent, or foreground, figures very pretty, and finished them lightly. The landscape backgrounds of his pictures are often full of subject. We are told in the dictionaries, that Peter Berchet, a French painter of the early part of the eighteenth century, was employed in England, like Verrio, in painting ceilings and mural pictures—amongst others is mentioned the ceiling of Trinity College, Oxford, the summer-house at Baneragh, &c. It appears that Andrea Cassi, when in England, was employed in painting some ceilings for Mr. Beckford's house at Fonthill. We also read that he was employed, in 1748, to paint the transparencies which formed a part of the decorations of the fireworks exhibited in the Green Park, St. James's, on the celebration of the peace of Aix-la-Chapelle. There are so many descriptions of mural paintings and artistically-decorated ceilings and corridors by the old painters, that they form quite a study by themselves. There are some interesting examples of the same in the Governor's Palace, in Malta, and in England we occasionally meet with curiously painted rooms—we may notice, for example, several of the rooms in the Earl of Pembroke's house, at Wilton. Mural paintings are not unfrequently of a grotesque character. Vasari refers to Felto da Morto, a Florentine artist of the fifteenth century, as a painter of grotesque decorations; he tells us that he was a careful student of ancient vestiges of grotesque art. We are also told by the same author that Sebastiano del Piombo is mentioned as the inventor of the art of painting on walls with oil-colours, on a ground composed of quicklime, pitch, and mastic. The dictionaries speak of Francis Cley as a decorative painter of walls, and refer to his paintings in Holland House; they describe one ceiling as painted in grotesque, and also speak of small compartments on the chimneys, painted somewhat after the manner of Parmegiano. In reference to the last remark, we may observe that it is not uncommon to meet with medallions on chimney-pieces, and other places, on which are represented elegant little figures of the Parmegianesque type. The French painter Jouvenet is noticed in this article. We are informed by his biographer that he lost the use of his right hand, at the age of sixty-nine, by a stroke of palsy; he attempted to paint with his left, and succeeded, to the astonishment of everyone. In this manner he painted the 'Magnificent,' in the choir of Notre-Dame. Jouvenet's small historical works are sometimes pencilled very dryly, they have a semi-tempera appearance.

**BRUSSEL, PAUL THEODORE VAN.** Born at Zuid-Polsbroek; died in the early part of the present century. Pupil of Jean Augustini and of H. Meyer. Dutch School.

Sale in 1802.	
<i>Duke of Bridgewater, &amp;c.</i>	
Flowers and Fruit . . . . .	£14 14 0
Flowers, with a Bird's Nest . . . . .	14 14 0
Fruit and Flowers, with a Bird's Nest . . . . .	21 0 0
1825.	
Fruit and Flowers . . . . .	12 1 6

Van Brussel's flower and fruit pieces are skilfully arranged, and very neatly finished. Some of his pictures would be better if the colours were less brilliant and the outlines of the flowers less decided. Most of his works, in 'quality,' rank with A. Bosschaert's and G. Van Spendonck's; as the former was painting as early as 1634, he may have been the father, or the grandfather, of Nicholas Bosschaert, the flower-painter. We are told in the dictionaries that Brussel

died in 1795, but the writer once met with a specimen dated 1803. Some of his works are signed in large bold letters, the capitals being about an inch high.

**BRUYN, T. DE.** Died in 1804.

Sale in 1802.	
Astronomy, painted in chiaroscuro . . . . .	£2 0 0
A Heathen Sacrifice, painted in imitation of bas-relief . . . . .	1 11 6

Many painters have shown great talent in imitative art; thus we occasionally meet with paintings in imitation of stone bas-reliefs, bronzes, or tablets covered with fragments of documents or prints, in front of which perhaps the glass of the frame is represented as broken. One of the most clever imitators of stone bas-reliefs was Jacob de Witte; his Cupids are particularly artistic and pretty.

**BRYDAEL (or BREYDEL), CHARLES.** Born at Antwerp in 1677; died in 1765. Pupil of Rysbrack. Flemish School.

Sale in 1801.	
— <i>Slade, Esq.</i>	
A Pair of Landscapes, with Figures . . . . .	£2 6 0
1802.	
A Pair of Battle Pieces . . . . .	15 15 0
A Battle amongst Peasants . . . . .	4 4 0
A Horse Market . . . . .	5 15 6
A Pair of Battle Pieces . . . . .	13 2 0
1803.	
A Pair of Battle Pieces . . . . .	11 0 6
A View in Flanders . . . . .	5 15 6
A Pair of small Battle Pieces . . . . .	12 12 0
A Pair of small Battle Pieces . . . . .	5 15 6
<i>Robert Thistlewaite, Esq.</i>	
Two small Pictures of Horses and Figures . . . . .	2 12 6
1821.	
<i>Rev. Edward Balne.</i>	
A Composition of numerous Figures . . . . .	3 6 0
A Horse Fair . . . . .	23 2 0
1824.	
<i>William Clay, Esq.</i>	
A Battle Piece . . . . .	4 4 0
1825.	
A small Battle Piece, and a Landscape . . . . .	3 5 0
1827.	
A Pair of small Battle Pieces . . . . .	5 15 6
Cavalry attacking an Escort of Baggage-wag-gons . . . . .	21 0 0
A Skirmish of Cavalry . . . . .	6 6 0
<i>John Dent, Esq.</i>	
A Pair of Battle Pieces . . . . .	27 6 0
1845.	
A Pair of Battle Pieces . . . . .	21 0 0

Although the skies of Brydael's pictures are often broken with rather heavy masses of orange and yellow clouds, yet, taking him altogether, he was not a 'foxy' painter; on the contrary, there is a silvery coolness about some of his pictures which pleases us. His figures and horses are generally very small, and are put in with a sharp wiry touch. He painted with considerable enthusiasm, and there is a spirit about his little fighting horses which reminds us of the works of Parocel.

**BUNNIK.** See J. F. BLOEMEN.

**BUONAMICI, ANTONIO,** called ANTONIO TASSI. Born at Perugia in 1566; died at Rome in 1646. Roman School.

Sale in 1796.	
<i>Jacob More, Esq., and Mons. Liss.</i>	
A Landscape, with the Meeting of David and Abigail . . . . .	£11 0 6

We not unfrequently meet with dark classical landscapes which are ascribed to Tassi, who is generally called Claude's first master. Tassi's colouring appears to be brown and dark in most of his works, and is more like the colouring of Banister than of Claude.

**BUONARROTI, MICHAEL ANGELO.** Born in Tuscany in 1474; died in 1533. Pupil of Domenico Ghirlandajo. Tuscan School.

Sale in 1801.	
<i>William Young Otley, Esq.</i>	
The Samaritan Woman at the Well (an unfinished picture) . . . . .	£29 8 0
1802.	
The Holy Family; from the Orleans Collection . . . . .	99 15 0

1804.	
The Crucifixion; painted for the Oratory of the Cavalieri Palace . . . . .	£73 10
— <i>Bryan, Esq.</i>	
The Holy Family . . . . .	189 0 0
1821.	
The Madonna and Bambino; from the collection of Mr. Farnó . . . . .	105 0 0
1833.	
Ganymede and the Eagle . . . . .	115 10 0

The few cabinet pictures which at different times have been ascribed to Michael Angelo are now in almost every case condemned by those who profess to know most about Italian art. Still it seems strange that a man so active as Michael Angelo could not find time to paint studies and cabinet pictures; especially as they were so much appreciated in Italy in his time. There may be a few in different parts of Europe, although at present unknown. After comparing Michael Angelo's works with the productions of the greatest masters who have flourished in Italy since the revival of art, it must be acknowledged that he excelled them all in his tasteful appreciation and wonderful adaptation of the most beautiful remnants of antiquity. Notwithstanding all his boldness—all his grandeur—there is great simplicity in many of his designs; and it is this which so much enhances their value. When we behold Michael Angelo's grand designs we feel more ready to believe those writers who say that the ancient Greeks and Romans were great painters as well as great sculptors. Michael Angelo certainly was; and as a painter he had not many advantages. His compositions from Sacred Writ are charmingly simple and easy, such as the 'Reposo' or 'The Holy Family,' and his infants are particularly elegant in form. Like Raffaele, Michael Angelo was gifted with extraordinary genius and invention. He gave to painting many new ideas; and his compositions have been wisely preserved by some of his able followers. We can believe that Michael Angelo will always retain his distinguished rank in the history of art; yet there are some who cannot sympathise with him, and condemn the severity of the general treatment of his subjects, and the uncouth proportions of some of his figures. We find unpleasant passages and faults in some of the designs of this great master, amongst others in the 'Last Judgment,' however fine it may be in certain parts or as a whole. Besides the pupils who assisted him in his frescoes, several eminent painters studied his works, with the view of preserving his style in their own pictures; amongst others may be mentioned Domenico Beccafumi and Baccio Bandinelli. Marcello Venusti made some interesting cabinet copies from Michael Angelo's works; but Sebastiano del Piombo and Daniello di Volterra were two of the most powerful followers of Michael Angelo. Jacopo Carucci da Pontorno imitated the style of Michael Angelo; yet Pontorno did not confine himself to the Michael Angelo school, for it appears that he also studied in the schools of Leonardo da Vinci and Andrea

del Sarto. We occasionally meet with pictures ascribed to Pontorno, which are like the Titian school for richness and brilliancy of colour, yet the flesh tints are heavier and less transparent than the flesh tints of the Venetian painters of that time. We are told that Michael Angelo admired and even imitated the works of Luca Signorelli. The continental works of Signorelli are thought very highly of. His style, as exhibited in some of his pictures, is singularly severe and unattractive; we may almost describe it as grotesque. We are told that when in Rome, Battista Franco studied with much attention the works of Michael Angelo. There is a great deal of taste and refinement in the religious subjects of this master. Giles Coignet, a Flemish painter of various subjects, appears to have imitated the grand designs of the Michael Angelo school in certain of his works. When painting under the influence of the school referred to, Coignet was very successful in his female heads. His nude figures are treated in the free manner of Bronzino.

BURCH, GEROERT TER. See VANDER HELST.

BURG (or BURGH), ADRIAN VANDER. Born at Dort in 1693; died in 1733. Pupil of Arnold Houbraken. Dutch School.

Sale in 1829.

A Woman cleaning Fish . . . . .	£1 6 0
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This artist's portraits appear to be good likenesses; his pencilling is dry and rather hard, but he finished the backgrounds and accessories of his pictures very prettily.

BURCKMAIR, HANS or JOHN. See ALBERT DURER.

BURNELL.

Sale in 1813.

— <i>Clay, Esq.</i>	
Boys Bathing . . . . .	£2 5 0
Belshazzar's Feast . . . . .	4 10 0
A Boy riding on an Ass . . . . .	2 10 0
Cherubs' Heads . . . . .	6 15 0
A Girl picking up Shells . . . . .	

BURNET, JAMES. See VAN STREY.

BURNET, JOHN. See WILKIE.

RUS.

Sale in 1802.	
Flowers and Insects . . . . .	£1 0 0

BUSINA, BATTISTA.

Sale in 1822.

<i>Marquis of Dute.</i>	
The 'Flight into Egypt,' in a large Landscape . . . . .	£22 1 0
Christ and His two Disciples on the Road to Emmaus . . . . .	21 10 6

BUTTERWORTH. See N. POCOCK.

BYLERT (or BYLART), JOHN. Born at Utrecht in 1603. Dutch School.

Sale in 1802.	
Esther accusing Haman . . . . .	£7 10 0

## C

CABEL (or KABEL), ADRIAN VANDER. Born at Ryswick in 1691; died at Lyons in 1695. Pupil of Van Goyen. Dutch School.

Sale in 1829.	
<i>John Webb, Esq.</i>	
A Landscape, with mountainous Scenery . . . . .	£4 14 6

Cabel was a clever designer of landscapes; his compositions are wild and classical, and the perspective of his works is very good; he was particularly happy in representing distant scenery. His trees are high, and the foliage on them thinly painted.

CAGLIARI, PAOLO, called PAOLO VERONESE. Born at Verona in 1528; died in 1588. Pupil of Antonio Badile. Venetian School.

Sale in 1763.	
<i>Earl Waldegrave.</i>	
Our Saviour and the Samaritan Woman . . . . .	£30 10 6
1801.	

<i>Earl of Besborough.</i>	
The Marriage Feast at Cana . . . . .	60 18 0

<i>William Young Ottley, Esq.</i>	
The Marriage of the Virgin; from the Corsini Palace . . . . .	588 0 0
1802.	

<i>Duke of Bridgewater, &amp;c.</i>	
Jupiter and Leda; from the Orleans Collection . . . . .	362 10 0

<i>Sir Simon Clarke, Bart., and George Hibbert, Esq.</i>	
The Baptism of Christ . . . . .	294 0 0
1803.	

The 'Judgment of Paris' . . . . .	63 0 0
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<i>Richard Walker, Esq.</i>	
The Holy Family, with Angels . . . . .	52 0 0
Sketch for the 'Marriage at Cana' . . . . .	16 16 0

Jacob watering Jethro's Flock . . . . .	£73 10 0
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<i>Earl of Godolphin.</i>	
A Female Saint, and Angels descending with the Cross . . . . .	136 13 0
1806.	

<i>Sir George Yonge, Bart.</i>	
A small Picture of the Circumcision . . . . .	47 5 0
1809.	

<i>Sir Richard Sullivan, Bart.</i>	
The Baptism of Our Saviour; from the Orleans Collection . . . . .	73 10 0
1813.	

<i>James Poole, Esq.</i>	
Portrait of Francis I., Duke of Etruria, in Armour . . . . .	40 19 0
1815.	

<i>John Willett Willett, Esq.</i>	
Mars and Venus. Bought in at the Rape of Europa; from the Orleans Collection . . . . .	147 0 0
1816.	

<i>W. Comyns, Esq.</i>	
A Venetian Nobleman Praying in the presence of an Abbot . . . . .	63 0 0
The Cross discovered to St. Helena in a Vision . . . . .	162 15 4
1826.	

<i>Edward Coxe, Esq.</i>	
A Drawing of the Raising of Lazarus . . . . .	7 7 0
1816.	

<i>Henry Hope, Esq.</i>	
Mary anointing the Feet of Christ . . . . .	99 15 0
1826.	

<i>Admiral Lord Radstock.</i>	
St. Cecilia playing on a Guitar, attended by an Infant Angel . . . . .	91 7 0

1829.	
The Woman taken in Adultery . . . . .	£105 0 0
<i>George Hilbert, Esq.</i>	
The Baptism of Our Saviour . . . . .	63 0 0
1830.	
<i>Sir Thomas Lawrence, P.R.A.</i>	
Mars, Venus, and Cupid . . . . .	43 1 0
Venus at her Toilette . . . . .	85 1 0
1840.	
<i>Sir Simon H. Clarke, Bart.</i>	
Venus and Cupid; from the Colonna Palace . . . . .	325 10 0
1844.	
<i>Jeremiah Harman, Esq.</i>	
The Wise Men's Offering . . . . .	43 1 0
1850.	
<i>Earl of Ashburnham.</i>	
Christ and the two Disciples at Emmaus . . . . .	36 15 0
1856.	
<i>Samuel Rogers, Esq.</i>	
Mary anointing the Saviour's Feet; from the collection of H. Hope, Esq. . . . .	399 0 0

1862.	
The Martyrdom of St. Catherine; a Drawing . . . . .	7 5 0

This magnificent painter inherited much of the feeling of his great predecessor. Yet the texture of his pictures, as well as the *modus* and colouring, is so different from Titian's, is so original, that he seems entitled to rank as the head of a particular division of the Veronese School. Like most of the historical painters of that period, he loved to select grand passages from Sacred Writ, as well as imposing subjects from history and mythology. Even in his pictures of single figures, Veronese showed great power, and his children are often marvellously beautiful. The peculiarly grand character of his figures and compositions appears to be increased by placing them in relief against the columns and terraces of magnificent buildings (the painting of which is sometimes ascribed to his brother Benedetto). Paolo Veronese usually preferred outdoor compositions. Did not Raffaele and other great masters prefer the same? It would seem that there is a grandeur about their designs which will not bear the confinement of walls. Sometimes the backgrounds of Veronese's pictures are remarkably simple, and consist merely of a column or two, and a portion of a terrace, space being secured by the introduction of a lofty sky. In some cases there is a plainness about the draperies which almost approaches to clumsiness, yet the weaker parts in Veronese's works are lost sight of in the many excellences which adorn them; we are reconciled to a stiff or rather heavily painted arm when we notice the beautiful hand which completes it. Veronese had a refined and agreeable manner of treating mythological subjects; the Cupids which play about in them are valuable examples of pencilling and colouring. If he introduced landscape backgrounds into pictures of this class, it may be noticed that the trees are lightly but masterly sketched in, and the other accessories are arranged in a way so as not to intrude on the centre groups. His illustrations of the life of our Lord show great power, and an intensity of feeling worthy of Raffaele and Correggio. We feel that there is the same power when we follow him to his grandest compositions, in which he loved to introduce numerous figures and horses, and in the clouds above not unfrequently the apotheosis of the blessed, the whole being arranged in grand and powerful groups. Some of these groups are so fine that their full merit can hardly be felt or appreciated at once, almost every head and every figure being a study of itself. Very rarely do we meet with any crude or unsightly figures in the works of this great painter; besides, he had an agreeable way of arranging his large compositions, so as not to allow all thought or attention to be directed towards the principal or speaking figures; thus the eye is never fatigued by dwelling on one part, but is refreshed by glancing from one part to another, and is thus able to enjoy those portions of the composition which, whilst accessory in some degree to the story, are yet sufficiently independent to be considered pictures of themselves. These remarks are equally applicable to his small compositions: for example, to some of his pictures of females and children; perhaps in one corner are children playing with dogs, or other little groups similarly amused. Paolo Veronese was also distinguished as a portrait-painter. Lanzi says that Giovanni Battista Grassi was most likely brought up in the school of Titian. The landscape backgrounds of Nicolo Grassi's pictures remind us more of Paolo Veronese. His figures are highly finished, but it is that kind of finish or execution which verges on tameness.

CAGLIARI, CARLO. Born at Venice in 1570; died in 1596. Pupil of Paolo Veronese. Venetian School.

Sale in 1807.	
<i>Edward Core, Esq.</i>	
The Adoration of the Magi . . . . .	£51 19 0
1815.	
<i>Edward Core, Esq.</i>	
The Adoration of the Magi . . . . .	20 8 0
1834.	
<i>Sir Culling Eardley Smith.</i>	
The Raising of Lazarus . . . . .	10 10 0

The early death of this master was a loss to the Venetian School, as his works are worthy of great praise. He seems to have caught quickly his father's feeling for colour, as well as his taste in expressing the contours; and he rounded the limbs of his female figures in the same beautiful manner. Although he sometimes threw great power and expression into the eyes of his figures, yet altogether his touch is slighter, and the texture of his pictures thinner than his father's. In Paolo Veronese's works we can trace a great many red outlines, and other examples of 'draught-pencilling.' Paul Veronese appears often to have relied on this style of pencilling; and he would correct a rather clumsy figure by expressing certain parts, such as the hands, for example, with broad red-shadow strokes, and would thus give a full and masterly effect to them. Carlo Veronese sometimes attempted the same kind of pencilling, only not so frequently as his father. Carlo's shadows are very grey, and appear to blend into the rich draperies of the figures. His colouring, as seen in the backgrounds, draperies, and accessories of his pictures, is rich and agreeable; and there is a masterly character about his figures which induces us to infer that had he lived longer he might have rivalled his illustrious father.

CAGNACCI, GUIDO. Born at Castel Durante, Bologna, in 1600; died in 1630. Pupil of Guido Reni. Bolognese School.

Sale in 1801.	
<i>Sir William Hamilton.</i>	
Lucretia . . . . .	£43 1 0
1803.	
<i>Walsh Porter, Esq.</i>	
A Female Martyr . . . . .	29 8 0
1804.	
<i>— Bryan, Esq.</i>	
Andromeda . . . . .	43 1 0
1805.	
The Madonna nursing the Infant Jesus . . . . .	31 10 0
1816.	
<i>Henry Hope, Esq.</i>	
Susanna and the Elders . . . . .	42 0 0

Although far less eminent than his charming master, yet Cagnacci has shown us in his best works that he merits a distinguished place in the Bolognese Academy. Whilst unable to compete with so eminent a painter as Guido in touch and expression, yet he preserved many of his characteristics, and sought to make the figures in his pictures of the 'Reposo' and 'Sacra Conversazione' as lovable as possible. He carefully avoided everything like hardness or ugliness in his compositions, and laboured to blend his tints so as to give as much roundness as possible to the limbs. It may be further observed that some of Guido Cagnacci's pictures exhibit a combination of the styles of Guido and Guerino, yet these are not always the most successful of his works.

CALABRESE, IL. See CAVALIER MATTIA PRETI.

CALCAR (or KALCKED), JOHN VAN. See TITIAN.

CALIAVARI. See CARLEVARIIS.

CALLCOTT, SIR AGUSTUS WALL, R.A. Born in London in 1779; died in London in 1841. Pupil of Hoppner. English School.

Sale in 1821.	
<i>John Webb, Esq.</i>	
A Landscape . . . . .	£39 18 0
1827.	
<i>Lord de Tabley.</i>	
Scene on the River Arno . . . . .	120 4 0
The Pier at Little Hampton . . . . .	162 15 0

1848.	
<i>Sir Thomas Baring, Bart.</i>	
A Study of Rocks and Water, with a Heron on the foreground . . . . .	13 13 0
A Hay-wagon drawn by two Horses, and a Horse in a shallow Stream . . . . .	16 5 6

1859.	
<i>Hon. Edmund Dorr.</i>	
A distant View of Port, with a group of Figures and Horses in the foreground . . . . .	283 10 0

1861.	
<i>Henry Wallis, Esq.</i>	
A Rural Village; from the late Mr. Brunel's collection . . . . .	73 10 0
The Nave of a Cathedral in Spain . . . . .	111 6 0

1863.	
<i>John Allnutt, Esq.</i>	
A Landscape, with Sheep grazing on Broken Ground; a Peasant and a Woman with a Dog in the foreground . . . . .	325 10 0

<i>Elhanan Bicknell, Esq.</i>	
Rochester Bridge and Castle . . . . .	514 10 0
View near Southampton . . . . .	103 0 0
An English Landscape, with Cattle; finished by Sir Edwin Landseer . . . . .	3,097 10 0

1865.

*J. G. Robinson, Esq.*

View near Southampton; from the Bicknell Collection

£60 18 0

It appears that Sir Augustus Calcott commenced his career as a portrait and figure-painter, but subsequently acquired a greater name as a landscape-painter. His talent is universally acknowledged, and his works have been ably commented on. He may be called a versatile painter—that is, he excelled in a variety of styles. Take, for example, his ‘Milton dictating to his Daughters,’ in which the figures are of life-size, as one style of his painting; then there are his portraits and smaller figure pictures; and lastly, how different many of his landscapes are! We have his grand classical landscapes, which remind us of Turner. They are characterised by an agreeable mellowness or warmth of tone, which is very powerful in the foreground, and seems gradually to pervade the whole of the landscape; and there is a creaminess about his skies which is much admired, or, as some would express it, a Cyp-like warmth about them. Then there are his architectural pictures, remarkable for extraordinary breadth and distance; of course much of this effect is produced by the enormous height of the foreground, buildings, and trees. The small figures in his architectural pictures are very beautiful, and are far from being accessories or mere decorations to the landscape; there is a sweetness about them which is very taking, so that we would fain separate them from the rest of the picture, and study them alone. In reference to his colouring, it may be noticed that he was fond of passing tints of yellow and green over dry touches of brown and red, which appear to increase the power or force of certain parts. Some of Calcott’s early pictures, representing views of old houses, and river scenes, with men fishing, &c., are, in the writer’s opinion, amongst the most charming of his works; there is a truthfulness about them, and a genuine English character, that render them fine examples of that particular period of our own school of landscape-painting. We have also landscape *pastelli* by Sir Augustus Calcott, painted perhaps in imitation of Claude, Van Goyen, or any other painter he may have cared to imitate. In the best period of his painting Calcott was very successful in representing effects of mist or haze, and we must not forget to notice that the foreground objects in his landscapes, such as dogs, fowls, baskets, &c., are remarkably well put in: they are put in with so much sharpness and force that the eye involuntarily rests upon them, and they appear to compel the distant landscape or scenery to recede. These remarks apply especially to his lovely river views, painted during the early mist of a hot summer or autumnal morning; the effect is frequently quite illusive, and we feel that we are standing by the foreground figures or objects, and are looking from them into the landscape beyond us. There are landscapes by Calcott which remind us strongly of Turner, but Turner’s classical compositions

of painting.

we are told that he was fond of trying experiments; still, there is certainly more that is curious and mysterious in Turner’s ‘modus.’ ‘I want to see you paint,’ said a pushing amateur to Turner, on a ‘vanishing day.’ ‘We have not much time for talking here,’ was Turner’s reply. Now, people talk a great deal about Sir Joshua Reynolds’s secrets, and certainly Turner must have discovered some secrets in the mechanism of painting and the power of colours. Clarkson Stanfield told the writer that he used to see Turner apply water-colours with his fingers as a finishing glaze to certain passages in his oil-paintings.<sup>1</sup> There are a transparency and a lightness in Turner’s water-colour drawings, with a delicacy of manipulation in the architectural parts, which the writer fancies have never been successfully imitated, although the writer is not very partial to Turner’s red and brown tints. Mr. Calcott Horseley, in his interesting report on the water-colour drawings at the French International Exhibition of 1865, makes some valuable remarks on water-colour painting, and endorses Mr. Munro’s statement that Turner had a strong objection to the introduction of opaque colour in water-colour painting of any description. The writer believes that Mr. Horseley’s observations are very correct, and that the style described by him represents the purest species of water-colour painting; but, as one loves variety in art, he would not wish to lose the other methods altogether, and we know that there are many beautiful works in which body-colour has been very largely used: examine, for example, some of the beautiful miniatures of

Thorburn, which are so solidly painted that they have been mistaken for oil-colour miniatures. Then, again, we do not wish to lose the clever body-colour drawings of the older Barret, and other draughtsmen of his time, who were fond of combining the two methods of water-colour painting. And lastly, it has been remarked that white cannot be produced on ivory without the aid of body-colour. The writer believes that he has sometimes seen landscapes painted partly with crayons and partly with water-colours, which have a pleasing effect. Sir Edwin Landseer has occasionally enriched the landscapes of Calcott by inserting animals into them. Lady Calcott, the wife of Sir Augustus, painted a great many beautiful sketches in water-colours. The two Chalons are usually classed with the contemporaries of Calcott; they were versatile painters, and excelled in a variety of subjects. There is a slight resemblance between the classical landscapes of Calcott and J. J. Chalon. Some of Alfred Chalon’s portraits, treated as fancy groups, would be better if the accessories were less distracting. In Ottley’s ‘Supplement to Bryan’s Dictionary of Painters’ the reader will find an account of William Turner the water-colour painter, who was born about 1770, and died in 1810. There was also a portrait-painter of the name of F. E. Turner, but his works are not often seen.

CALLOT, JACQUES. Born at Nancy, in Lorraine, in 1593; died at Nancy in 1635. Pupil of Giulio Parigi. French School.

Sale in 1803.

*George Graves, Esq.*

A Pair of Morry-makings, with numerous Figures £5 5 0

Ditto, an Italian Seaport . . . . . 1 11 6

1830.

A Mountebank, with a dancing Dog . . . . . 5 0 0

Figures performing Funeral Rites . . . . . 1818.

*William Wells, Esq.*

A Pair of Military Subjects . . . . . 6 0 0

Jacques Callot is chiefly known as an industrious and elaborate engraver. See J. H. Green’s description of 1,450 of his pieces, published in 1904. Bryan, when alluding to the works of Robert Van Hoek, compares them to the compositions of Callot. In England very little is known of the works of Hoek; it appears that his name ought to be spelt ‘Hocke.’ There is a great deal of merit in his crowded compositions, and he managed the perspective of them particularly well.

CALVART (or CALVERT), DENIS. Born at Antwerp in 1555; died at Bologna in 1619. Pupil of Prospero Fontana and Lorenzo Sabbatini. Bolognese School.

Sale in 1839.

*William Mellish, Esq.*

The Last Supper . . . . . £8 15 0

CAMBIASO (or CANGIAGIO), LUCA. Born at Genoa in 1527; died in Spain in 1585. Pupil of Giovanni Cambiaso. Genoese School.

Sale in 1801.

*—Stade, Esq.*

Tarquin and Lucretia . . . . . £15 4 6

Ditto . . . . . 6 16 0

1804.

*—Bryan, Esq.*

Venus caressing Cupid . . . . . 49 7 0

1816.

*Henry Hope, Esq.*

Venus caressing Cupid . . . . . 45 3 0

1823.

*Madame Murat.*

The Marriage of St. Catherine . . . . . 273 0 0

1822.

*John Robert Udny, Esq.*

A Female at a Bath . . . . . 42 0 0

1831.

*George James Cholmondeley, Esq.*

The Flagellation of Christ . . . . . 28 17 6

The round and apparently rapid strokes of Cangiagio’s pencil remind us of the pencilling of Luca Giordano. As if desirous of avoiding that meagreness which characterises the style of many of the painters of his time, Cangiagio not unfrequently fell into the opposite extreme of making his female figures too bulky or heavy. In this country it is not uncommon to meet with small studies and coarse pictures of nude figures bearing his name, many of them very inferior as works of art. But in Spain and other places on the Continent his name is honourably mentioned, and his works esteemed as the productions of a vigorous painter; certainly his boldly outlined infant angels and Cupids are excellent studies of the Michael Angelo style of designing. He appears to have paid particular attention to the study of foreshortening, and to the drawing of the extremities. His colouring is sometimes luminous, yet more frequently it partakes too much of a brown or red hue, leading us to suppose that in most cases he painted over an absorbent red ground, which has destroyed in a great degree the original brightness of his colours. Luca Januensis was a painter of the same school, and appears to have aimed at the same vigour of style in his works.

<sup>1</sup> Speaking of artists trying experiments, we may mention Arnaud Vincent Montpetit. According to his biographer, he discovered a mode of painting which he called ‘eludoric,’ or a method of supporting a design in water-colours with a coat of oil. We are told that he wrote a pamphlet on the subject, and painted several portraits after this manner, particularly of Louis XV. It appears that he also discovered a white paint preferable to white lead. The manufacturing of white paint has often engaged the attention of chemists and scientific people. James Sowrbry, the painter, although better known as a naturalist, made some experiments in connection with the same, and thought very highly of his preparations of ‘baryta white.’

**CAMPAGNOLA, DOMENICO.** Flourished about 1543. Pupil of Titian. Venetian School.

Sale in 1829.

*John Robert Udry, Esq.*

The Assumption of the Virgin, with Figures of the Apostles below . . . . . £137 10 0

There are vigour and boldness in the works of this master, although his heads are not always pleasing. He was very happy in designing infants and Cupids; they remind us a little of Cambiasi's infant figures.

**CAMPANA, PEDRO.** *Señ PERINO DEL VAGA.*

**CAMPHUYSEN, THEODORE RAPHAEL.** Born at Gorcum in 1586; died in 1626. (?) Pupil of Dietric Govertza. Dutch School.

Sale in 1830.

*Frederick Benjamin King, Esq.*

Peasants in a Market-cart . . . . . £5 10 0

This painter's works are prettily coloured; they are warm and sunny, and there is a little of the M. Carrey feeling in them. His cattle are generally thin and bony, like the cows in Cuypp's etchings. The landscape backgrounds of his pictures are sometimes classical in character.

**CAMPIDOGGIO.** See ANGELO.

**CANAL, ANTONIO,** called CANALETTO. Born in Venice in 1697; died in 1768. Venetian School.

Sale in 1766.

Church of Francesca della Vignia; a drawing in Indian ink . . . . . £1 10 0

Ditto of St. James's Park, with the Old Horse Guards . . . . . 4 0 0

Ditto of Westminster Abbey, from York Buildings . . . . . 2 10 0

Ditto of London, from the centre Arch of Westminster Bridge . . . . . 2 5 0

Ditto of Old London Bridge . . . . . 3 3 0

Ditto of St. Mark's Church . . . . . 3 4 0

Ditto of the Church of San Giovanni, Venice. . . . . 1 17 6

1801.

*Earl of Besborough.*

A View of Part of St. Mark's Place, Venice . . . . . 17 6 6

A View in Venice . . . . . 53 11 0

Ditto . . . . . 43 1 0

A Pair of Views in Venice . . . . . 39 8 0

*Sir William Hamilton.*

A Pair of Views in Venice . . . . . 27 8 0

— *Slade, Esq.*

View from the Gardens of Old Somerset House . . . . . 3 18 0

1802.

A Pair of Views in Venice . . . . . 33 12 0

A Pair of Views of St. Peter's at Rome . . . . . 40 19 0

*W. Beckford, Esq., of Fonthill.*

View of the Doge's Palace . . . . . 12 12 0

Ditto of the Rialto . . . . . 24 3 0

*Guy Head, Esq.*

The Market-place at Milan . . . . . 34 13 6

*Paul d'Aigremont, Esq.*

View of Chelsea Hospital and Ranelagh, from the Thames . . . . . 8 18 6

View of St. Mark's Place; Canal View . . . . . 18 7 6

1803.

*Robert Thistlewaite, Esq.*

A View of St. Mark's Place, Venice . . . . . 89 5 0

Ditto of St. Gregory's Church, Venice . . . . . 99 15 0

*Count de Hagen.*

View in Venice . . . . . 30 9 0

*Earl of Godolphin.*

A Pair of Scaports . . . . . 27 6 0

A Pair of Views in Venice . . . . . 28 5 0

Ditto . . . . . 31 10 0

1804.

A View in Venice . . . . . 98 11 0

1808.

*Sir George Yonge, Bart.*

A View in Venice . . . . . 57 15 0

Ditto . . . . . 45 3 0

1819.

A View in Venice . . . . . 23 2 0

Ditto . . . . . 23 2 0

*John Knight, Esq.*

View of St. Mark's Place . . . . . 63 0 0

1821.

A View in Venice . . . . . 25 4 0

*John Webb, Esq.*

St. Mark's, Venice . . . . . £63 0 0

A View in Venice . . . . . 61 19 0

Ditto . . . . . 59 17 0

*Lady Holland.*

A View in Venice . . . . . 82 11 0

Ditto of the Doge's Palace and St. Mark's Quay . . . . . 29 8 0

*Charles Birch, Esq.*

The Carnival at Venice . . . . . 87 16 0

*Lord Gwydir.*

View of St. Mark's Quay and the Doge's Palace, Venice . . . . . 44 2

Ditto of the Church of Santa Maria, Venice . . . . . 33 11

Ditto of the Scuola di San Rocco . . . . . 39 18

*George J. Cholmondeley, Esq.*

View of St. Mark's Square, Venice . . . . . 76 13 0

*Hon. Mr. Vernon.*

Church of the Salutation, Venice . . . . . 16 16 0

Canal View in Venice . . . . . 21 0 0

*George James Cholmondeley, Esq.*

View of St. Mark's Square, Venice . . . . . 76 13 0

*Brook Greville, Esq.*

View of the Ducal Palace and Quay, looking towards the great Canal and San Giorgio Maggiore . . . . . 64 1 0

*Henry John Hinchcliffe, Esq.*

View of the Campanile and Piazza, Venice; painted for Dr. Hinchcliffe, Bishop of Peterborough . . . . . 52 10 0

View of Whitehall . . . . . 60 0 0

A View of the Ducal Palace . . . . . 75 0 0

*M. M. Zachary, Esq.*

View of the Campanile and St. Mark's, Venice . . . . . 115 10 0

*1830.*

View of an Italian Street . . . . . 46

Entrance to a Town, with Ruins and a Bridge . . . . . 56

*1842.*

View of the Doge's Palace, Venice . . . . . 105 0 0

*1844.*

*Jeremiah Harman, Esq.*

A Palace on the Grand Canal . . . . . 105

The Church of St. Theresa . . . . . 91

A View on the Grand Canal . . . . . 77 14

Canal View, with Gondolas, showing the Church of St. Theresa . . . . . 88 4

*1848.*

*William Wells, Esq.*

View of the Doge's Palace and Quay of St. Mark's . . . . . 178 10 0

The Library of St. Mark's and Church of Santa Maria della Salute . . . . . 173 5 0

*1856.*

Front of the Library of St. Roch, at Venice, with Figures . . . . . 31 10 0

*1859.*

*Hon. Edmund Phipps.*

View of the Dogana, from St. Mark's Quay, with Boats and Figures . . . . . 157 10 0

View of San Giorgio Maggiore . . . . . 148 1 0

View of the Thames, from the Temple Gardens . . . . . 148 1 0

*1861.*

*Charles Scarsbrick, Esq.*

View in Venice, with Figures on the Quay, and in Gondolas . . . . . 231 0 0

A View on the Grand Canal, with a Gondola Race, during the Carnival . . . . . 325 10 0

*1864.*

*Right Hon. Lord Lyndhurst.*

View of St. Mark's Place, with numerous Figures . . . . . 52 10 0

The Grand Canal, Venice . . . . . 76 13 0

*1863.*

*John Winstanley, Esq.*

A View on the Grand Canal, Venice . . . . . 42 0 0

After studying the rudiments of the art in the studio of his father, who was a scene-painter, Canaletto went to Rome, where his ready eye at once enabled him to take impressions of the many beauties around him, and to place on canvases, with almost stereoscopic accuracy, numerous vestiges of ruined arches and columns, the old pensioners of time. In the opinion of some, these Roman views of Canaletto are even finer than his Venetian canal views. The writer, however, much prefers the latter, and therefore heartily welcomes the return of the great painter to Venice,

where he painted the greater part of his works, and where his style seems to have associated his name inseparably with the canal views of his birthplace. Venice may well be proud of her Canaletto, as a painter who redeemed the honour of her academy at a most opportune period—at a period when the last stars of the Titian and Veronese schools had long vanished. Canaletto, of course, is not in any way associated with these schools, but is respected as the caposcuola of a distinguished family of artists, subsequently represented in Italy by Bernardo Bellotti, Guardi, and the Mariesques; and in England by Leprieux, James, Scot, and other artists; omitting the numerous copyists who possibly may claim to be members of his school. Speaking of the copies of this master's works, it may be noticed that the closest imitations are those in which the imitators have copied the sharp curved strokes or touches which outline and particularly characterise Canaletto's figures. Some of these are wonderfully deceptive; yet there are points in them, although not always the same, which seem clearly to tell us what they are. Sometimes the secret is disclosed to us by observing a greater variety of colours in the dresses of the figures; perhaps there are touches of lake, green, and lemon colour all on the same figure, when it will be seen by comparison that Canaletto was more sparing of his colours, his figures being habited in more neutral tints. The sharp outlined figures just alluded to may be seen in Canaletto's finest works, yet it should be remembered that he did not always paint his figures in that style. If the subject required it—if it were a large picture, for example—he would round and finish the foreground figures more highly. Notice some of his figures leaning on the terraces of the mansions in the foreground, or lounging on the foreground piers. How admirable they are! what action and freedom are displayed in them! yet the coats and dresses are rarely brilliant, and we have the same greys and slaty browns that we usually see round his small figures. A few of the figures, however, are enlivened with coats or stockings of vermilion, his favourite, and, it might be added, almost only brilliant colour, which he cared to introduce about the dresses of his figures. A few of Canaletto's Venetian views differ in some respects from the bulk of his canal views. They are altogether more luminous, and are so elaborately finished as to make us feel that he considered them his chefs-d'œuvre; not only is unusual labour bestowed on them, but they are unlike the texture of his other works. Instead of the peculiarly dry impasto which is so noticeable in the works of Canaletto, we have an oily impasto, and altogether less of the tempera appearance. The drawing in these pictures is wonderfully precise, and the figures curiously distinct and sparkling. How remarkable was Canaletto's industry as displayed in the immense number of figures which he introduced in his works—perhaps not fewer than two hundred in a single picture! Canaletto's pictures of Venetian festivals and carnivals often have a singular effect, and in some cases the eye is distressed by the glaring display of the pleasure barges, decorated with gold, and awnings of crimson lake. Canaletto's London views, although highly interesting works, rarely possess the fine quality of his Venetian views; some of them are injured in value by a semi-foxiness of colour in the skies. It may also be remarked that he seems to have failed as a tree-painter. The prettiest are generally in his Roman pictures; but in some of his other works they strike us as unsightly, and he appears to have adopted a mechanical way of painting them, laying in, first of all, masses of yellow and dark green, afterwards expressing the leaves by little fat touches of very bright colour. As already stated, Canaletto had some talented followers, their works are often so good as almost to make it a question of taste whether they are or are not inferior to Canaletto's; and in reference to some of the close imitations of his works, the question may arise, Who are they? When found in the company of original Canalettos in collections where it can be proved by authentic documents that Canaletto was employed, we may reasonably infer that they are by his nephew Bernardo Bellotti: in some cases they appear to represent the joint work of the uncle and nephew, the buildings being drawn or lined in by the uncle, the figures and the working up of the whole being left to the nephew. The distinction is more noticeable in the figures than in any other part. There is a peculiar grittiness about the figures of Bernardo Bellotti, and a raggedness of touch about the boats and the rigging, which is never seen in Canaletto's works. Canaletto's interiors remain to be noticed. They are very masterly, but rarely brilliant in effect; the general colouring of them is not 'assisting'; partaking not unfrequently of a general yellow tint throughout, but the perspective is as excellent as in his other works. We must not forget the interest of the subjects which he represented; such as the interiors of some of the Italian churches and palaces, and, in our own country, the interior of Henry VII.'s Chapel at Westminster, Ranelagh, and various other places. If the colouring of these interiors be not particularly effective, we can admire them for their architectural accuracy, and can also study with pleasure the busy little groups of figures which ornament them, and often feel astonished at the spirit and variety of attitudes which he was able to produce with a few yellow lines and dots.

CANDIDO (or CANDIDO), PETER (or DE WITTE). See VASARI.

CANO, ALONSO. Born at Granada in 1601; died at Madrid in 1667. Pupil of Francisco Pacheco and Juan del Castillo. Spanish School. Sale in 1841.

*Hon. Lady Stuart.*  
St. Francis with the Infant Saviour . . . £45 3 0  
Some of the compositions of this master are very grand; but in execution or *modus* his pictures may be described as pretty rather than vigorous. A few of his works are almost as highly and as delicately finished as Carlo or Agnes Dolci's.

CANTARINI, SIMONE, called SIMON DA PESARO. Born at Pesaroin 1612; died at Mantua in 1648. Pupil of Gio. Giacomo Pandolfi, Claudio Ridolfi, and Guido Reni. Bolognese School.

Sale in 1801.  
Christ and St. John . . . £39 18 0  
1805.  
St. Matthew writing his Gospel . . . 178 10 0  
1819.

*John Knight, Esq.*  
The Reposo . . . 25 4 0  
1850.

*Earl of Ashburnham.*  
The Virgin with the Infant in her Arms, and St. John about to kiss the Infant's Foot; from the Earl of Waldegrave's collection . . . 33 12 0  
The Virgin with the Infant on her Lap, and St. John presenting a reed Cross . . . 27 6 0

The two pictures in the Earl of Ashburnham's collection are very descriptive of Cantarini's favourite style of painting. He appears to have devoted most of his time to painting subjects from the New Testament, the 'Reposo,' or 'Flight into Egypt,' forming his favourite composition. His Madonnas and Infants are sweetly pretty, and are surrounded by landscape and foliage most tastefully painted. It will be seen that he profited much by the lessons which he received in the school of Guido, whilst his compositions of the Holy Family partake more of the general character of Albano and Carlo Maratti. About this period a taste for painting cabinet pictures of the 'Reposo' was very general in the Bolognese School; there were many who imitated the compositions of Albano and Mola, their works being characterised by an agreeable freedom and lightness of painting, whilst the lozenge-shaped eyes of the Madonna and female angels show more plainly the period of the work. There is a brilliancy about the colouring of many of these Bolognese pictures which is very charming, the purest ultramarine and other bright colours being introduced in the draperies; yet, with all the brightness displayed in them, they rarely appear inharmonious, which is the more surprising when we remember that many of the pictures of this school were painted on absorbent brown or red grounds; consequently the more transparent colours of the background are necessarily in some degree enfeebled or absorbed. Cantarini was particularly happy in his compositions, and in the management of the allegorical accessories. His Italian peasants appear natural and unaffected in the sacred characters which they represent; sometimes we may expect to find great pains bestowed on the figure of an attendant angel, a St. Catherine, or a group of cherubim, finished highly in order that the eye may not rest solely on the Infant Christ, or Holy Trio, which is far better than making the landscape the secondary attraction in such compositions.

CAPEL, VANDEE. Sale in 1848.  
*Count de Morny.*  
A Bouquet of Flowers in a Vase . . . £19 19 0  
CAPPELA (or CAPPELLE), JAN VANDEE. Born about 1635.

Sale in 1801.  
*Earl of Besborough.*  
View on the Maese . . . £40 7 0  
1803.  
View on the Maese . . . 23 2 0  
1824.

*Ralph Bernal, Esq.*  
Sea View, with Vessels, &c. . . 162 15 0  
1826.

*Lady Holland.*  
A Harbour Scene, with Boats . . . 17 17 0  
1827.  
Boats in a Calm . . . 41 9 6

*Duke of Bedford.*  
A Calm, with Fishing-smacks at anchor . . . 31 10 0  
1829.  
A Sea View, with Vessels, &c. . . 120 0 0  
1831.

*George J. Chotmondeley, Esq.*  
A Sea-shore, with Fishing-boats . . . 34 13 0  
1836.

*Sir James Stuart, Bart.*  
A River Scene, with Boats and a Town in the distance . . . 40 8 6



<i>Sir Charles Bagot, G.C.B.</i>	
A Calm, with a variety of Shipping and a Ferry-boat . . . . .	£147 0 0
1848.	
<i>William Wells, Esq.</i>	
A Calm off the Dutch Coast, with Vessels and Boats . . . . .	325 10 0
<i>Count de Morny.</i>	
A Marine View; a Calm with Vessels . . . . .	21 0 0
1859.	
<i>Hon. Edmund Phipps.</i>	
A Calm, with Vessels and Figures] . . . . .	178 10 0
1861.	
<i>Charles Scarisbrick, Esq.</i>	
A Harbour Scene, with a Man-of-war firing a Salute, &c. . . . .	63 0 0
A Scene off the Dutch Coast, with a Man-of-war at anchor, Figures in a Boat, and Porpoises sporting in the ripple in front . . . . .	152
1864.	
<i>Right Hon. Edward Ellice.</i>	
A View near the Mouth of a Dutch River, with Vessels and Figures . . . . .	168 0 0
A River Scene, with a State Barge, and numerous Boats and Figures . . . . .	535 10 0

It is generally stated that this talented marine-painter selected William Van de Velde for his model. Although he may have profited in some degree by the study of Van de Velde's pictures and drawings, yet, on the whole, he does not appear to have imitated him so closely as Backhuysen often did. In many of Vander Cappella's pictures it may be observed that the skies seem to want perspective; we do not find that beautiful stereoscopic effect which is so charming in most of Van de Velde's pictures, where the clouds, and different parts of the sky, are so wonderfully separated from each other. Cappella was fond of introducing a great deal of yellow in the light parts of his skies, balancing the same with a proportionate quantity of warm and rich colour about the boats and figures; in some cases he has carried this style of colouring to such an excess that his pictures have quite a De Koning effect. It will be seen, by referring to the above sale notes, that he appears to have delighted chiefly in painting calms and river-views; many of them are small pictures—small silvery pictures—and they are usually the most beautiful of his works; they bear a resemblance to the best pictures of De Vlioger, and also to Cuypp's marine views. They are painted with a decided, but yet rather a delicate touch, the various parts are beautifully balanced, and the atmosphere of the whole well regulated; thus they can never be condemned for opacity, however firmly they may be pencilled.

CARACCI, LODOVICO. Born in Bologna in 1555; died in Bologna in 1619. Pupil of Prospero Fontana. Bolognese School.

Sale in 1766.	
An Historical Drawing . . . . .	£1 10 0
1801.	
Christ Crowned with Thorns . . . . .	105 0 0
<i>The Right Hon. Sir William Hamilton.</i>	
The Virgin, Jesus, and St. Joseph . . . . .	42 0 0
<i>William Young Otley, Esq.</i>	
The Entombment . . . . .	294 0 0
1802.	
<i>Lord Darnley.</i>	
The Descent from the Cross . . . . .	85
A Magdalen . . . . .	78 15 0
<i>Duke of Bridgewater.</i>	
The Saviour Crowned with Thorns; from the Orleans Collection . . . . .	52 10 0
1804.	
<i>— Bozzelli, Esq.</i>	
Venus lamenting the Death of Adonis . . . . .	74 11
Pan and Syrinx . . . . .	63 0
A Pietà; from the Borghese Palace . . . . .	126 0 0
<i>— Bryan, Esq.</i>	
Christ taken down from the Cross . . . . .	106 5 0
1806.	
<i>Marquis of Lansdowne.</i>	
Death of St. Francis . . . . .	63 0
Lot and his Daughters . . . . .	52 10
The Sibyl Libica . . . . .	267 15
1807.	
<i>Edward Core, Esq.</i>	
The Adoration of the Shepherds; from the collection of Dr. Newton, Bishop of Gloucester . . . . .	220 10
1808.	
<i>Sir Richard Sullivan, Bart.</i>	
St. Francis Tempted . . . . .	204 15

1819.	
<i>John Knight, Esq.</i>	
The Holy Family . . . . .	£246 15 0
1824.	
<i>Lord de Dunstanville.</i>	
A Pietà; from the collection of the Hon. Charles Greville . . . . .	94 10 0
St. Lucia offering her Eyes to the Virgin; from the Zampiere Collection . . . . .	231 0 0
1826.	
<i>Admiral Lord Radstock.</i>	
The Nativity—'A Notto' . . . . .	130 10 0
St. Francis in Retirement; from the Colonna Palace . . . . .	252 0 0
1829.	
<i>George Hibbert, Esq.</i>	
A small Picture of the Infant Saviour sleeping on the Lap of the Virgin . . . . .	30 9 0
1830.	
<i>Richard Westall, Esq., R.A.</i>	
The Holy Family . . . . .	325 10 0
<i>Sir Thomas Lawrence, P.R.A.</i>	
The Madonna and Child; after Correggio . . . . .	131 5 0
1832.	
<i>Earl of Mulgrave.</i>	
Lot and his Daughters . . . . .	105 0 0
1833.	
The Virgin and Child; from the Colonna Palace . . . . .	99 0 0
<i>Chevalier Sebastian Erard.</i>	
The Virgin, Infant Christ, and St. John . . . . .	129 3 0
1836.	
Bacchus and Ariadne; from the Colonna Palace . . . . .	106 0 0
1844.	
<i>Jeremiah Harman, Esq.</i>	
The Virgin and Infant Saviour, attended by Saints . . . . .	92 8 0
1848.	
<i>William Wells, Esq.</i>	
The Holy Family . . . . .	52 10 0
The Virgin and Infant Saviour . . . . .	32 11 0
1856.	
<i>Samuel Rogers, Esq.</i>	
The Virgin and Infant Saviour, attended by Saints . . . . .	168 0 0

The principal painters of the family of Caracci were Lodovico, Agostino, and Annibale. The position which they hold in the history of Italian art is a high one; it may be fairly said of them that they preserved the honour of the Italian school at a period when many of her great stars were no more, yet we cannot speak of them as very original painters; their most passionate admirers can only describe their style as a happy combination of the characteristics of various schools skillfully developed. It may be further remarked, that although few names in art-biography are better remembered than the names of the above trio, yet few masters are less understood by collectors. This fact is scarcely surprising when we remember how much they painted together, and how they were assisted by their younger relatives—Francesco and Antonio—and a host of pupils besides; and then, again, how their works were copied and imitated by almost countless painters—some of whom were their contemporaries—whilst others produced works which, ultimately, have been ascribed to the Caracci, although painted nearly a hundred years after their death. In the colouring of Lodovico Caracci's figures we can trace the influence of the Lombard School, whilst his landscape backgrounds are more in the manner of the Venetian School. His 'Sacra Famiglia' are usually different from Annibale Caracci's; they seem wanting in that sweet, homely simplicity which is so taking in that great master's groups. As already remarked, we can trace much that is Lombard in Lodovico's works; his pictures of the Virgin and Infant Saviour often display a Leonardo da Vinci feeling, and some of his figures, like the figures of Parmegiano, seem on too large a scale for the size of the canvas or panel on which they are painted. In some of his early works we notice a stiffness in the contours of the figures, and in the folds of the draperies, more like the style of his great Bolognese predecessor, Francia, than the masters of the Lombard School. When Lodovico attempted a 'Pietà,' or a subject of that kind, he displayed considerable feeling in the composition, as well as skill in the execution. The subjects are simply and agreeably composed, and when a 'Pietà,' he would introduce beautiful angelic beings, who share the grief of the mourners; this, of course, is in accordance with the feelings of earlier painters. Although it is not impossible to point out errors and deficiencies in the paintings of Lodovico Caracci, yet all admirers of the Bolognese School feel that there is a great deal in his compositions that is lovely and tender, as well as much to admire in his colouring. Lorenzo Garbieri studied in this master's school. His designs from Sacred Writ are simply treated, and are very beautiful. He managed the extremities well; his pencilling is also good, and will bear comparing with the pencilling of the Caracci.

**CARACCI, AGOSTINO.** Born at Bologna in 1558; died in 1601. Pupil of Prospero Fontana and Bartolomeo Passerotti. Bolognese School.

The name of Agostino Caracci is well known as an eminent engraver and teacher of painting; but in reference to his pictures, writers on art generally tell us that they are not numerous. Mr. Buchanan, in his 'Memoirs of Painting,' speaks of the following pictures which were formerly in the Orleans Gallery:—1. 'The Martyrdom of St. Stephen,' which sold for 100 guineas. 2. 'Christ appearing to the Magdalen,' which sold for 500 guineas. He also speaks of one which was brought to this country by Alfred Campornowne, Esq. Dr. Waagen, in his 'Art Treasures of Great Britain,' mentions nine or ten pictures ascribed to Agostino Caracci. As an engraver we need not speak of Agostino Caracci in this work. As a draughtsman he holds a very high position in art; his drawings may be classed with the finest Italian sketches which the European museums can boast of. In some of his pictures Agostino reminds us of Annibale Caracci; and like his brother, and his cousin Lodovico, he assiduously studied the works of the great masters who preceded him; and whilst it may be said of Lodovico that on the subject of models his choice seemed to tend towards the Lombard School, so it may be said of Agostino that he gave the preference to the Venetian School. His figures are generally round and fleshy, the expressions of the heads quiet and simple, and the draperies and accessories are broadly painted in the manner of Annibale. Sometimes he painted landscapes with small figures, which are difficult to distinguish from the works of Annibale.

**CARACCI, ANNIBALE.** Born in Bologna in 1560; died in Rome in 1609. Pupil of Lodovico Caracci. Bolognese School. Sale in 1801.

*Earl of Besborough.*  
Venus and young Satyrs . . . . . £64 1 0

*William Young Otley, Esq.*  
A Magdalen; from the Borghese Palace . . . . . 283 10 0  
Susanna and the Elders; from the Aldobrandini Palace . . . . . 388 0 0  
The Infant Jesus sleeping, attended by Angels; from the Borghese Palace . . . . . 735 0 0  
Christ Crowned with Thorns; from the collection of the King of Naples at Capo di Monte . . . . . 1,155 0 0

1802.  
Christ with the Samaritan Woman, on copper . . . . . 43 1 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Christ and the Samaritan Woman; from the Orleans Collection . . . . . 257 10 0

1803.  
*Walsh Porter, Esq.*  
A Landscape; from the Borghese Palace . . . . . 77 9 0  
The Holy Family; from the Aldobrandini Palace . . . . . 120 15 0  
Christ Crowned with Thorns . . . . . 50 8 0

1807.  
*Edward Coxe, Esq.*  
Two small pictures of Cupids . . . . . 19 19 0

1813.  
*Charles Griffin, Esq.*  
Dead Christ, attended by Joseph of Arimathea and the Maries . . . . . 64 1 0

*John Willett Willett, Esq.*  
Holy Family and Angels; from the Corsini Palace . . . . . 48 6 0  
Portrait of Himself . . . . . 27 6 0  
Portrait of his Wife . . . . . 21 0 0  
The Holy Family; after Correggio . . . . . 131 5 0  
St. Roche invoking the Virgin; from the Orleans Gallery . . . . . 104 5 0

1815.  
*Edward Coxe, Esq.*  
An Historical Drawing . . . . . 2 5 0

1816.  
*Henry Hope, Esq.*  
St. John in the Wilderness . . . . . 52 10 0  
Diana and Actæon . . . . . 117 12 0  
Christ with the Samaritan Woman . . . . . 98 14 0

1819.  
*John Knight, Esq.*  
The Baptism of Our Saviour . . . . . 152 10 0

1821.  
*John Webb, Esq.*  
The Ferry . . . . . 84 0 0

1823.  
*Madame Murat, ex-Queen of Naples.*  
The Infant Jesus asleep; St. John near Him, holding the Cross . . . . . 126 0 0  
The Pietà, with St. Joseph and Mary Magdalen . . . . . 60 18 0

*George Watson Taylor, Esq.*  
Christ and the Woman of Samaria . . . . . 325 10 0  
Landscape, with the Figure of St. John pointing to the Saviour . . . . . 68 5 0

1825.  
*Simon M'Gillivray, Esq.*  
A Landscape, with Buildings and Figures . . . . . £190 10 0  
Ditto . . . . . 147 0 0

1826.  
*Admiral Lord Radstock.*  
Landscape, with St. Francis in Ecstasy supported by an Angel . . . . . 44 2 0  
The Repose . . . . . 420 0 0  
Portrait of Agostino Caracci . . . . . 63 4 0  
The Dead Christ in the Lap of the Virgin; an Angel is kneeling on one side and an Infant on the other . . . . . 262 10 0  
The Temptation of St. Anthony; from the Borghese Palace . . . . . 787 10 0

1829.  
*John Robert Udny, Esq.*  
The Virgin, with the Infant and St. John . . . . . 105 0 0

*Thomas Emmerson, Esq.*  
A Pietà; from the collection of the Duc de Croscio . . . . . 162 15 0

*John Webb, Esq.*  
A Magdalen in a Desert . . . . . 73 10 0

1831.  
*John Maitland, Esq.*  
'Le Calvaire;' from the Orleans Collection . . . . . 147 0 0  
Landscape, with a Procession leaving a Convent . . . . . 253 1 0

1833.  
*Alexander Day, Esq.*  
The Crowning of the Virgin; from the Aldobrandini Palace . . . . . 367 10 0

1840.  
*Sir Simon H. Clarke, Bart.*  
The Assumption of the Virgin . . . . . 220 10 0  
The Holy Family, with St. John . . . . . 110 5 0

1841.  
*Hon. Lady Stuart.*  
'Parce somnum rumpere' . . . . . 97 13 0

1844.  
*Jeremiah Harman, Esq.*  
An Angel kneeling in Adoration over the Dead Body of Our Saviour . . . . . 43 1 0  
Christ in conversation with the Woman of Samaria; from Lord Cawdor's collection . . . . . 236 5 0  
The Stoning of St. Stephen; from the Orleans Gallery . . . . . 189 0 0

1844.  
*William Wells, Esq.*  
Clytie seated in a Landscape, holding a Sunflower in her right hand, and pushing a Thorn into the Side of Cupid with the other Hand . . . . . 215 5 0

1850.  
*Earl of Ashburnham.*  
The Repose . . . . . 315 0 0

1856.  
*Samuel Rogers, Esq.*  
The Coronation of the Virgin by the Trinity; from the Pamphili Palace at Rome . . . . . 420 0 0

The great masters of the Roman, Lombard, and Venetian Schools were to the Caracci what the figures of classical sculptors were to Michael Angelo and other early masters. The figures of Annibale Caracci are often surprisingly grand and dignified; there is a masterly character about them which we can rarely trace in the works of the most distinguished of his followers. Even Guido's Madonnas and pictures of the Repose, intensely beautiful as they are, rarely display that thorough knowledge of what had already been done in painting, that desire to reproduce in new aspects the seemingly inspired thoughts of the great early painters. As Rome was once called the great storehouse of Grecian works of art, in like manner we may speak of Annibale Caracci as a skillful store-preserver of early chefs-d'œuvre in painting. In his important pictures of the Holy Family is seen a sanctity or religious feeling worthy of Raffaele, and his models often well convey the impression of ideal beauty; there is something about his most simple subjects which seems to us more than pretty—we would rather say that there is something about them which is always fine, always grand. He threw great power into the head of the Infant Saviour and that of St. John, making them fine studies, as it were. Some of the Bolognese painters who came after him seemed to delight in throwing all the power into the head of the Madonna; and others show their greatest skill in the head of St. Joseph, whilst the heads of the Infant Saviour and St. John are weakly finished, and seem almost accessory to the rest of the composition. The flesh tints of Annibale Caracci's pictures have a subdued tone; at times they seem very red, which reminds us of the colouring of Giulio Romano; and, when warm and transparent, we describe them as coloured in the manner of Titian; the reflected lights which we notice about his flesh tints are very charming. There is an intensity of feeling about his figures

which is much admired; we feel that the whole intention of the painter is so happily expressed. Annibale Carnocci's knowledge of the "chiaroscuro" is at once seen in his draperies and landscape backgrounds of his pictures; his draperies are often brilliant, yet the brilliancy is of a deep and rich character, the pencilling being remarkably firm and stony. Even when he introduced very few colours in the draperies and background of a picture, there is still something Corregguese and brilliant about the same: much of this may be explained by the transparency which he obtained by his wonderful skill in the management of reflected lights. Annibale was a good draughtsman; we see this in the placing of his draperies as well as in the skillful outlining of the extremities, and his not unfrequent examples of foreshortening. The landscape backgrounds of Annibale's pictures are very fine; they are generally classical, and harmonise well with the figures of his pictures. His large landscapes belong to a class or type of painting which can hardly be appreciated except by those who have made old pictures their particular study; connoisseurs love to separate the passages in Caracci's dark landscapes, so as to enjoy and study the same by themselves.

**CARAVAGGIO, POLIDORO CALDARA**, called **DA**. Born at Caravaggio in the Milanese in 1495; died in Sicily in 1543. Pupil of Raffaele and Giovanni da Udine. Roman School.

Sale in 1801.

*Right Hon. Sir William Hamilton.*

The Nativity . . . . . £21 10 6  
Drawing for the Frieze of a Roman Palace . . . . . 1 11 6

1803.

The Last Judgment . . . . . 30 9 0

1806.

*Marquis of Lansdowne.*

The Adoration of the Shepherds . . . . . 89 5 0

1815.

*Edward Cole, Esq.*

Alexander taming Bucephalus; a drawing . . . . . 2 5 0

1821.

*John Webb, Esq.*

Study for a Frieze . . . . . 28 7 0

Little is known of the works of Polidoro in this country; some only know him by his drawings, and studies in oil for friezes. Polidoro was an excellent designer, and, like many of the Academic painters who flourished about a hundred years after his time, he appears to have devoted more attention to drawing than to colouring. He delighted to paint triumphal processions and mythological subjects, and displayed great freedom and elegance in the management of the limbs and contours; he also possessed the art, in a high degree, of giving motion or action to his figures. His figures are generally represented in lively and violent attitudes; thus, in his triumphal sketches, the scene appears to be rapidly passing before our eyes. In his religious compositions we can trace more of the feeling of the great master under whom we are told he studied. The subjects are quietly and simply treated; the figures are slightly draped, and are easily and gracefully grouped. The forms of his amorini are remarkably pretty, and they are pencilled with a nice crisp touch. We are told that Baldassare Peruzzi occasionally painted bas-reliefs in the manner of Polidoro. Peruzzi is usually associated with the school of Raffaele. His colouring reminds us of Giulio Romano and of Mazzolini da Ferrara. His figures are beautiful, and we cannot trace any stiffness in the arranging of them. Like Mazzolini, he bestowed great pains on the heads and hands of his figures. His pictures are very rich and brilliant in colour, and are so curiously finished that the different passages or groups in them will admit of being studied separately. We have a profile portrait of Baldassare Peruzzi, published by Odeuvre.

**CARAVAGGIO, M. A.** See **AMERIGI**.

**CARDI, LUDOVICO**, called **Cigoli**. Born at Cigoli in Tuscany in 1559; died at Rome in 1613. Pupil of Alessandro Allori, of Buontalenti, and of Santo di Tito. Florentine School.

Sale in 1850.

*Earl of Ashburnham.*

The Flight into Egypt . . . . . £22 1 0

There is a great deal of grandeur in the works of this master, and he was fond of introducing glories of angels above the other figures. His angels are fine, and some of them are quite Corregguese in feeling. Like Caravaggio, he delighted in powerful effects of light and shade, the eyes and hair of his figures being often very dark. Cigoli was a vigorous draughtsman, and it will be noticed that the bones in the extremities are well expressed.

**CARLEVARIIS, LUCA**. Born at Udina in 1665; died at Venice in 1729.

Sale in 1802.

*Paul d'Agremont, Esq.*

View of the Dogana at Venice . . . . . £4 10 0

1803.

*Richard Walker, Esq.*

View in Venice on the Grand Canal . . . . . 4 4 0

1832.

View of an Exchange, with Figures . . . . . £7 7 0

Carlevariis was fond of painting views about Venice and seaports, but his works are more analogous to the pictures of Cimaroli than to the Canaletti school. Unless of the best quality, they are not sufficiently attractive to demand good prices in the market. Like Fabris, he was successful in giving character and spirit to his foreground figures, but the colouring of his pictures is not lively.

**CARLIGARNI, CARLO**. See **CIGNANI**.

**CARPENTIER, ADRIAN**. See **HOGARTH**.

**CARPIONI, GIULIO**. Born at Venice in 1611; died in 1674. Pupil of Alessandro Varotari, called Paduanino. Venetian School.

Sale in 1802.

*Duke of Bridgewater, &c.*

Figures sitting at a Table . . . . . £4 4 0

The Martyrdom of St. Januarius . . . . . 15 4 6

1806.

*Sir George Yonge, Bart.*

An Emblematical Picture . . . . . 7 7 0

1821.

*Marchioness of Thomond.*

A Pair of Mythological Pictures . . . . . 7 17 6

1829.

*Samuel Tansley, Esq.*

Danae . . . . . 1 11 6

1833.

Dancing Cupids . . . . . 6 16 6

Some of this painter's compositions, when seen at a little distance, remind us of Nicolo Poussin's; the figures being very red, whilst the landscape is brightly coloured, in the manner of Bourdon's. But on closer examination it will be found that the colouring is more opaque, and the figures less finished than the figures of Nicolo Poussin. The flowers which he introduced in his pictures of infant bacchanals remind us of Nuzzi. There are also works by him which appear to be copies or imitations of Paolo Veronese.

**CARRÉ (or CARRÉY), MICHAEL**. Born at Amsterdam in 1666; died in Holland in 1728. Pupil of Nicholas Berghem. Dutch School.

Sale in 1802.

Landscape and Cattle . . . . . £3 18 6

1803.

Cattle, in a Landscape . . . . . 5 15 6

A Landscape and Cattle . . . . . 2 0

A Cattle Piece . . . . . 0 0

*Walsh Porter, Esq.*

Cattle in a Landscape . . . . . 5 15 6

1821.

*Marchioness of Thomond.*

Cattle in a Landscape . . . . . 6 16 6

1827.

*John Dent, Esq.*

A Landscape and Cattle . . . . . 6

M. Carrey was an exceedingly delicate and painter, and his works remind us of Berghem's and Vande Velde's, although it must not be supposed that they possess the quality and value of either of these masters. On the whole, his works are more analogous to the small cattle pieces of Vander Leeuw. Carrey's best landscapes are usually very sunny; the horizons are high, whilst in the foreground and other parts he would introduce fragments of classical architecture. Like Vander Meer, he did not always succeed in giving relief to his cattle and sheep; still, for all that, they are very clever and prettily pencilled, particularly the sheep and goats. His elder brother, Henry Carrey, is described as a landscape and conversation painter. We are further told that he studied under Juriaen Jacobsz and Jacques Jordaens. His works are rarely seen in England. Sometimes he painted mythological subjects, which are elaborately and curiously finished, partly in the style of Rottenhamer and Brueghel. We are informed that he died in 1721, but the writer believes that he has seen a picture by him dated 1737.

**CARRUCCI**. See **M. ANGELO BUONARROTI**.

**CARSE**.

Sale in 1835.

Italian Boys with their Monkeys . . . . . £2 6 0

Cows and Figures in a Landscape . . . . . 1 6 0

A Scotch Village, with Figures merry-making . . . . . 4 0 0

**CARTER, G.** See **ZOFFANY**.

**CASALI, ANDREA**. Born at Civita Vecchia about the year 1720.

Sale in 1801.

*Earl of Beborough.*

A Chiaroscuro picture of the Three Graces . . . . . £14 14 0

A Magdalen at Devotion . . . . . 6 16 6

Martyrdom of St. Catherine . . . . . 6 16 6

1802.  
*W. Beckford, Esq.*  
 A Chiaroscuro Picture  
 An Historical Subject in Chiaroscuro . . . . . £7 7  
 5 15

*Paul d'Aigremont, Esq.*  
 The 'Judgment of Paris' . . . . . 1 13 0

1819.  
*W. N. Hewitt, Esq.*  
 Portrait of a Spanish Lady . . . . . 7 17 6

1829.  
*Samuel Tansley, Esq.*  
 A Saint bound for Martyrdom . . . . . 2 4 0  
 Lucetia, &c. . . . . 4 0 0

1840.  
*Sir Simon H. Clarke, Bart.*  
 Flora seated, in a Landscape . . . . . 10 10 0

The historical subjects of this painter are designed in a grand and elaborate manner. He sometimes attempted very difficult compositions, and, as we may naturally suppose, displayed a certain amount of weakness in parts; still we may find nice passages in his works, and the backgrounds of his important pictures are a little in imitation of Paul Veronese's backgrounds.

**CASANOVA, FRANCESCO.** Born in London in 1732; died in 1805. Pupil of Francesco Simonini. French School.

Sale in 1796.  
*Jacob More, Esq., and Mons. Liss.*  
 The March of an Army . . . . . £4 4 0

1821.  
 A Landscape, with a Sporting Party refreshing . . . . . 13 13 0

Although the prices affixed to the above sale notes are low, yet we may speak of Casanova as an excellent painter of his class. It is true that his colouring is often too brown, at other times too foxy, but then in his best pictures we find a great deal of spirit and a freedom of touch almost equal to Bourgoignon. His works are not so frequently met with as the works of his pupil De Louthembourg. Casanova's skies, and his sketchy manner of touching in the foreground, intermingling broad touches of green with the brown, sometimes remind us of the works of his pupil. Casanova's bold battle-pieces, although somewhat red in tone, are generally clever vigorous pictures. It may be noticed that there is nothing unequal in them; the horses are as well painted as the figures, and the sky is as good as the landscape and accessories. This power of balancing or carrying out a composition is always to be admired in a picture. Casanova occasionally painted seaports and lake scenery; some of his pictures of this class remind us a little of Salvator Rosa.

**CASSANA, NICOLÒ.** See KNEILLER.

**CASSEL, VAN.** Sale in 1802.  
*Duke of Bridgewater, &c.*  
 A woody Landscape . . . . . £7 17 6

**CASSTELS, PETER.** Born at Antwerp in 1684; died in 1749. Flemish School.

Sale in 1827.  
 A Peacock and Turkey, with Rabbits and Flowers . . . . . £5 5 0

Peter Cassteels was successful in painting groups of flowers, which he finished in the neat manner of Verendael. Some of his pictures are signed in an elegant manner, the P being ciphered with the C, and the name is spelt with double s; but in the dictionaries his name is spelt Casteels.

**CASTAGNO, ANDREA DEL.** See TOMMASO GUIDI.

**CASTELLI, VALERIO.** Born at Genoa in 1625; died in 1659. Pupil of Domenico Fiasella. Genoese School.

Sale in 1801.  
*— Slade, Esq.*  
 An Angel appearing to Hagar . . . . . £19 8 0

1802.  
*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
 Vanity . . . . . 50 8 0

1809.  
 Esther before Ahasuerus . . . . . 12 1 6

1824.  
 The Marriage of St. Catherine . . . . . 30 9 0

1828.  
*Earl of Carysfort.*  
 Moses striking the Rock . . . . . 13 2 6

1829.  
*Lord Gwydir.*  
 The Virgin, Infant Christ, and St. John . . . . . 89 5 0

1839.  
*William Mellish, Esq.*  
 The Murder of the Innocents . . . . . 13 13 0

1840.  
*Sir Simon H. Clarke, Bart.*  
 Vanity . . . . . 42 0 0

**CASTIGLIONE, GIOVANNI BENEDETTO.** Born in Genoa

in 1616; died at Mantua in 1670. Genoese School. Pupil of G. Battista Paggi, and of Gio. Andrea de' Ferrari.

Sale in 1801.  
*Earl of Besborough.*  
 Landscape and Cattle . . . . . £5 5 0

*Sir William Hamilton.*  
 Two Drawings in red chalk . . . . . 1 8 0

1802.  
 The Judgment of Midas . . . . . 1 10 0

Tobias burying the Dead . . . . . 4 4 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
 Pair of small Historical Pictures . . . . . 15 15 0

1803.  
 e Overthrow of Pharaoh . . . . . 8 8 0

Job's Journey . . . . . 7 12 0

1821.  
*Marchioness of Thomond.*  
 Bacchanalian Figures in a Landscape, with Objects of still Life, Utensils, &c. . . . . 4 4 0

1822.  
*Marquis of Bute.*  
 A Pair of Landscapes, with Shepherds . . . . . 20 9 6

1825.  
 A Magdalen . . . . . 5 10 0

1830.  
*Viscount Hampden.*  
 Jacob's Journey . . . . . 21 0 0

1836.  
 The Departure of the Israelites . . . . . 18 7 6

1839.  
 A Study of Sheep . . . . . 2 8 0

Castiglione was particularly fond of painting animals, but he usually introduced one or two figures in his pictures of poultry-yards and farm subjects. He was a bold and vigorous painter, and delighted in broad effects of light and shade; his works are sometimes compared to Rosa da Tivoli's, but they are far more natural and agreeable. The colouring of his landscapes is rich and brown, but his painting is neither hard nor unpleasant, his aim often being to give a sunny effect to his pictures. The taste which he displayed in grouping sheep and goats is often equal to that of Vander Meer de Jonghe, whilst he surpassed the latter in his free and broad pencilling—Vander Meer's sheep being generally too smoothly painted. The landscape-backgrounds of Castiglione's pictures are truthfully and broadly put in, but, like the landscapes of Zuccarelli's, possibly few would care for them were it not for the animals of the former and the figures of the latter painter. Castiglione sometimes painted studies, in imitation of Parmegiano and other great masters; there is a good deal in the touch and colouring of these studies which reminds of Vandeyck: the reader will find, by referring to his biography, that he met Vandeyck in Genoa, and received some instruction from him. We occasionally meet with studies of animals on paper by Castiglione, which are uncommonly clever, and are surprisingly full of life and character. Those who only know Castiglione as an animal-painter will be rather surprised to find how delicate he was in his religious subjects, which have almost the tenderness of Carlo Maratti. Castiglione occasionally painted pictures in a semi-humorous style: they are painted with a great deal of transparent brown, like a particular period of Murillo's painting.

**CASTILLO, JUAN DEL.** Born at Seville; died at Cadiz in 1640. Pupil of Luis de Vargas. Spanish School.

Sale in 1813.  
*James Poole, Esq.*  
 An Old Woman . . . . . £7 17 6

**CASTRO, DE.** Sale in 1803.  
 Interior of a Church . . . . . £2 15 0

**CATALANI, ANTONIO,** called IL ROMANO. See LANFRANCO.

**CAVEDONE, GIACOMO.** Born at Sassuolo in the Modenese in 1577; died in Bologna in 1630. Pupil of Annibale Caracci. Bolognese School.

Sale in 1802.  
*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
 Susanna . . . . . £100 16 0

**CAWSE, J.** Sale in 1824.  
*William Clay, Esq.*  
 Portrait of a Cobbler . . . . . £1 3 0

A Market-girl, with a Basket of Eggs . . . . . 1 1 0

1834.  
 Falstaff with his Recruits . . . . . 3 10 0

Peasants at Cards, in a Public-house . . . . . 5 0 0

**CERQUOZZI, MICHAEL ANGELO,** called DALLE BATTAGLIE. Born at Rome in 1602; died in 1660. Pupil of Pietro Paolo Bonzi. Roman School.

Sale in 1801.	
<i>Earl of Resborough.</i>	
Italian Peasants . . . . .	£15 4 6
<i>Sir William Hamilton.</i>	
Stripping the Dead after a Battle . . . . .	7 7 0
A Battle Piece . . . . .	9 9 0
<i>Duke of Bridgewater, &amp;c.</i>	
An Army, with an Attack on the Baggage . . . . .	5 5 0
1803.	
<i>Richard Walker, Esq.</i>	
Landscape, with Italian Peasants dancing . . . . .	7 17 6
1804.	
<i>— Bryan, Esq.</i>	
Blowing Hot and Cold . . . . .	10 10
1807.	
<i>Edward Cox, Esq.</i>	
Landscape and Figures . . . . .	7
Ditto, the companion . . . . .	5
Sportsmen regaling themselves before an Inn . . . . .	18
1813.	
<i>John Willett Willett, Esq.</i>	
A Field of Battle; from the collection of Mrs. Furness. Bought in at . . . . .	31 10 0
1819.	
<i>Willett Willett, Esq.</i>	
Halt of an Army on a Field of Battle . . . . .	42 0 0
1826.	
<i>Lady Holland.</i>	
Italian Mountebanks and Figures, and Italian Peasants in a Landscape; a pair . . . . .	15 4 6
1833.	
Figures Wrestling . . . . .	17 17 0
Ditto, playing at Cards . . . . .	17 17 0
1850.	
<i>Earl of Ashburnham.</i>	
Cavaliers and Fortune-tellers, in a Landscape . . . . .	8 8 0
CESAIR of Everdingen.	
Sale in 1803.	
An Indian Widow . . . . .	£21 0 0
CESARI, CAVALIERE GIUSEPPE, called D'ARPINO. Born at Rome about 1558; died at Rome in 1640. Pupil of his father, and of Christofano Roncalli. Roman School.	
Sale in 1801.	
<i>Earl of Resborough.</i>	
Hero and Lander . . . . .	£20 8 0
1804.	
Death of St. Joseph . . . . .	38 17 0
An Engagement of Cavalry . . . . .	12 1 6
1810.	
<i>John Knight, Esq.</i>	
The Shepherds' Offering . . . . .	11 16 0
1829.	
<i>John Webb, Esq.</i>	
A Battle Piece . . . . .	3 3
The Triumph of Titus . . . . .	5 15
1831.	
<i>Hon. Mr. Vernon.</i>	
The Annunciation . . . . .	10 10 0
1836.	
<i>Sir James Stuart, Bart.</i>	
A Battle Piece . . . . .	53 11 0
1856.	
<i>Samuel Rogers, Esq.</i>	
St. James of Spain, in gilt Armour, on a white Horse; from Sir J. Reynolds's collection . . . . .	16 16 0

The above sale notes show that D'Arpino varied his subjects considerably; and it may also be said that he varied his style of painting considerably. He is seen to advantage in such subjects as Diana and Actæon, or of nymphs bathing. His pictures of this class are very bright, and are smoothly and delicately finished. They are not unlike some of the works of Albano, the flesh tints being painted with considerable impasto, but the impasto appears smooth and pearly. The figures in some of D'Arpino's cabinet pictures are richly and warmly coloured.

CHALON, A. E., R.A. See CALLCOTT.

CHALON, J. J., R.A. See CALLCOTT.

CHAMBERLIN, M., Jun.

Sale in 1824.	
<i>William Clay, Esq.</i>	
A Pair of Landscapes and Figures . . . . .	£3 15 6

This painter was probably the son of Mason Chamberlin, one of the early members of the Royal Academy. As the writer is not acquainted with the works of the younger Chamberlin, perhaps the reader will allow him to make a few remarks in this place on the portraits of the elder

Chamberlin. Chamberlin, like Hogarth, was a capital painter of heads; not that his works carry us away, like many of the portraits of Sir Joshua Reynolds and Gainsborough, from the mere portrait into the actual company of the party. Although Chamberlin's portraits are nothing more than portraits, still we can trace in his works finer pencilling than we see in most of the works of his contemporary portrait-painters. They remind us of some of Gainsborough's early portraits, particularly in the pencilling of the mouth. That pretty kind of hatching about the lips which we like so much in the portraits of Gainsborough may often be seen in the works of Chamberlin. Like Francis Cotes, Chamberlin was very happy in giving expression to the eyes of his portraits. His ladies are often represented with powdered hair, black lace scarves, large open sleeves trimmed with lace, and dresses of a subdued colour.

CHAMBERS, GEORGE. Born at the close of the last century; died in 1840. English School.

Sale in 1863.	
<i>Ethanan Bicknell, Esq.</i>	
Sheerness . . . . .	£115 10 0
Boats and Shipping . . . . .	204 15 0

George Chambers was an excellent portrait-painter of ships, and his naval engagements are admirably composed. The above sale notes are sufficient proof that some of his works are valuable; yet generally they would possess greater value if he had given more power to them—more 'light and shade'—as they are altogether too light, the lightness of the foreground parts interfering with the proper receding of the distant scenery. Stanley, in his edition of 'Bryan's Dictionary of Painters, &c.,' furnishes us with an interesting sketch of George Chambers's short but useful life. Chambers is seen to advantage in his small pictures of seaports, in which are vessels and boats tossing about in the breeze; and his water-colour drawings are also very clever. An artist of the name of Butland painted sunny river views about Erith and other places; they class very well with Chambers's and McEwen's small pictures.

CHAMPAIGNE, PHILIPPE DE. Born in Brussels in 1602; died in Paris in 1674. Pupil of Bouillon, Michel Bourdeaux, Fouquiere, and L'Allemand. French School.

Sale in 1801.	
<i>Earl of Resborough.</i>	
Portrait of Descartes . . . . .	£16 5 6
1805.	
An Angel appearing to Abraham and Isaac . . . . .	19 8 6
1836.	
Portrait of a French Lady . . . . .	27 6 0
1850.	
<i>Hon. Edmund Phipps.</i>	
Portrait of Madame de la Vallière, in a Nun's Dress . . . . .	41 0 0

As a student under several masters, we are not surprised to meet with Champaigne sometimes as a landscape-painter, at other times as an historical painter; yet he is best known as a portrait-painter, and capital portraits many of them are. We admire his graceful outlines, delicate finish, and sometimes above all the sparkling brilliancy of the eyes, which is not unlike the painting of the eyes in some of Nanteuil's portraits. Champaigne frequently painted his three-quarter heads of gentlemen in spandrels. There is always a dignity about his portraits, particularly his full-lengths; and his royal portraits happily proclaim the rank of the sitters. The high lights of the flesh tints are brilliant, whilst the half-tints are remarkably cool, being mixed with ultramarine. In the shadows he would introduce Indian red, relieved here and there by cool touches. Champaigne was fond of ultramarine, and would frequently introduce it rather conspicuously into other parts of his portraits. The hair, and, in the case of gentlemen, more commonly the flowing wigs, are worked up with a finish which almost approaches to wiriness. Many of his male portraits have large white collars. He does not appear to have grudged time in his works; and the dresses of his portraits are finished with the care and delicacy of Cornelius Jansen; others are decked in costly embroidery, elaborately worked coats, with ornamental button-holes, &c.

CHANCOURTOIS. See PATEL.

CHANDLER. See HOPFNER.

CHARDIN, JEAN-BAPTISTE-SIMÉON. Born in Paris in 1699; died in Paris in 1779. Pupil of Ouzes and of Noël-Nicolas Coypel. French School.

Sale in 1801.	
<i>Sir William Hamilton.</i>	
A Woman and three Children . . . . .	£17 17 0
1809.	
A Court of Justice . . . . .	14 3 6
1828.	
A Nurse giving a parting Charge to a School-boy . . . . .	14 14 0
1837.	
<i>Sir G. Warrender, Bart.</i>	
Interior, with a Lady brushing the Hat of her Son . . . . .	29 8

1804.

• *Lord Lyndhurst.*

Portrait of Madame Geoffrin, seated at a Table, taking Chocolate . . . . . £73 10 0

The pictures of this painter are more highly valued in France than they are in England; but connoisseurs always feel that there is much to admire in Chardin's light, cheerful style of painting. He treated his subjects in a lively manner, and was a most industrious painter of accessories. Some of his pictures of kitchen utensils are very nicely finished. When he painted figure subjects or portraits, he introduced a great deal of red and brown in the shadows; yet they rarely appear heavy, as he managed to preserve a nice transparency throughout. In some examples the flesh tints and light draperies are painted with a great deal of impasto. His female figures are graceful and Greuze-like in character; and he gave richness and power to his pictures without introducing too great a variety of colours.

CHATEL, CHARLES DU.

Sale in 1827.

Portrait of a Lady with a Lapdog and a Vase of Flowers . . . . . £5 15 6

CHERON, ELIZABETH SOPHIA. See LE BRUN.

CHIARI, GIUSEPPE. Born at Rome in 1654; died in 1727. Pupil of Carlo Maratti. Bolognese School.

Sale in 1804.

*Sir George Yonge, Bart.*  
The Judgment of Paris . . . . . £14 3 6

1850.

*Earl of Ashburnham.*  
An Angel announcing the Incarnation . . . . . 33 12 0

This painter was a pupil of Carlo Maratti; some of his works are much richer and warmer in colour than Maratti's, but are inferior in taste or refinement.

CHRISTINEICKE, C. L. See P. BATONI.

CIGNANI, CARLO. Born at Bologna in 1628; died at Forlì in 1719. Pupil of Battista Cairo and of Francesco Albano. Bolognese School.

Sale in 1801.

Jupiter and Antiope; after Correggio . . . . . £43 1 0

1807.

*Edward Cox, Esq.*  
An Allegorical Picture of Children; from the Londonderry Collection . . . . . 51 9 0

1815.

*W. Comyns, Esq.*  
Charity; from the Udny Collection . . . . . 15 4 6

1816.

*Henry Hope, Esq.*  
Cupids . . . . . 12 12 0  
The Virgin and Infant Christ . . . . . 30 9 0  
Jupiter and Antiope . . . . . 33 14 0

1810.

*John Knight, Esq.*  
The Five Senses . . . . . 52 10 0

1821.

*John Webb, Esq.*  
A Magdalen . . . . . 28 7 0

Joseph and Potiphar's Wife . . . . . 57 15 0

1825.

Bacchanals celebrating the Vintage . . . . . 36 15 0

1831.

*John Maitland, Esq.*  
The Marriage of St. Catherine . . . . . 45 3 0

A frequent painter of Bible subjects and scenes illustrating the legends of the Church was Carlo Cignani; he also painted mythological subjects, and, like Guido, now and then a few portraits. His religious pictures are sweet, pleasing works, although some of them, in regard to the drawing, are more pleasing than correct; still we may speak of the best as fine examples of Bolognese art, and worthy to rank with the best productions of the followers of the Caracci. His mythological and nude subjects display greater care in the drawing, and the smiling faces of the Bacchanals remind us of the works of Niccolò Poussin. Cagnacci occasionally painted studies of amorini in little more than two colours—viz., red and white: although very slight, these pictures possess considerable merit, and the drawing in quickness and freedom reminds us of Luca Giordano. Some of his other semi-studies are put in with a powerful effect of light and shade, in the manner of Caravaggio. The backgrounds of his figure subjects are often enlivened with trees and landscape, painted with a light and pretty pencil. Cignani's portraits are creditable works, with features well expressed, and broadly pencilled with considerable effect of light and shade; some of them are dressed in light robes, or loose flowing scarves, without much attention to accessories or ornaments. His portraits rarely exhibit the impasto or firmness of Guido's. Carlo Carligiani's palely coloured religious subjects can be classed with the works of Cignani; the former, however, are not often met with.

CIGOLI. See CARDI.

CIMA. See CONEGLIANO.

CIMABUE, GIOVANNI. Born at Florence in 1240; living in 1302. Florentine School.

Sale in 1856.

*Samuel Rogers, Esq.*  
The Virgin Enthroned, with the Infant on her Lap; St. Francis, St. Bernard, and four female Saints standing at her side; from the collection of the Right Hon. C. Greville . . . . . £52 0 0  
An Evangelist Writing; from the collections of the Right Hon. C. Greville and W. Young Ottley, Esq. . . . . 69 6 0

This quaint painter owes his celebrity partly to the period in which he lived, and partly because he is chosen by Vasari as the father of the history which he has bequeathed to us, where he introduces him in the following pompous manner: 'Erano per l'infinito diluvio de' mali, ch' l'auceanò cacciato al disotto, ed' affogata la misera Italia, no solamēto rovinato quelle, che verameſe fabriche chiamar si potevano; Ma quello, che importanta più, apēto allato tutto il numero degli artefici; Quād' con Dio comē Dio volē, nacque nella città di Firenze l'anno MCCXL per dar i primi lumi all' Arte della Pittura, Giovanni cognominato Cimabue, della nobil famiglia in que' tēpe di Cimabue.' There is something very peculiar about the works of Cimabue and his contemporaries; a mystery seems to hang over the style of painting which they adopted and apparently loved. The artistic quality of the execution in various parts of their works leads us to express surprise that they never thought of freeing themselves of the fetters of the conventionalisms of their day, and of following instead a free and natural style of painting. For, long before the time of Cimabue, the artist sculptors of Greece and Rome, guided by a purer taste, produced works the remains of which will for ever excite the emulation and admiration of future ages. With such models before them, it does appear strange that early Christian painters, favoured with the angelic subjects which the New Testament unfolded to their gaze, should have continued so long the slaves of that mannered style of painting which is displayed in the works of the Byzantine artists, and the contemporaries of Cimabue. Still we must not call these painters mechanics, for painting was evidently their profession and their love, and, moreover, was the embodiment of their creed. The great aim of many of these painters being to make their works aid in promulgating the doctrines of their religion, we find much in them that the artist never intended should be accepted as literal representations of nature, but merely as symbolical illustrations. Was it not the same with the artists of Assyria and Egypt, whose taste was cramped and hindered by a desire, or perhaps, more correctly speaking, by a compulsory obligation to utilise their designs, as it were, or to make them subservient to the dogmas of superstition and despotism? The Virgin in Cimabue's works is sometimes represented of an enormous size, symbolical of her spiritual greatness; and in composing his groups he was sometimes guilty, like his contemporaries, of strange anachronisms. If it be asked what are the best features in Cimabue's pictures, the enquirer's notice might be directed to the contours of the figures, which are often very nicely managed, and even the mild expressions of the faces indicate an appreciation or feeling for beauty, which Cimabue seemed unable fully to express; the fault does not appear to have been in his models, for so far as we can judge, he was successful in finding fine women and children. His flesh tints are rather brown or under-tone, although lighter than the flesh tints of many Byzantine pictures; at times the hands in his pictures are gracefully designed, yet more generally the figures are stiff and hard, and when he attempted anything like foreshortening he failed. Cimabue showed skill in the management of his colours, the nimbi, and other golden accessories of his pictures, which, together with the bright trimmings of the draperies, are remarkably well painted. We occasionally meet with quaint curiously finished pictures signed by a painter who is known by the name of Margaritone of Arezzo. It appears that he was rather an earlier painter than Cimabue, and his manner is less pleasing, and his colouring is brown and Byzantine; but some of the heads of his little figures are far from being uninteresting. Andrea Orcagna was a Florentine painter of the fourteenth century. His conceptions are grand, too grand in fact for the 'type' which he adhered to. In his frescoes, the dresses and accessories are finished in an elaborate and curious manner. The contours of his figures are very elegant, and he strove to make the hands as pretty as possible.

CIMAROLI, GIAMBATTISTA, DA SALÒ. Born at Venice; flourished between 1718 and 1733.

Sale in 1802.

Landscape, with Buildings . . . . . £3 3 0

1800.

*Sir George Pauncefote, Bart.*  
A Pair of Views in Switzerland . . . . . 10 0 0  
Ditto . . . . . 7 0 0

1824.

*George Gillow, Esq.*  
A Sea-shore, with Buildings and Fishermen . . . . . 14 3 6

<i>Sir Mark Masterman Sykes, Bart.</i>		
View of a Tower in Italy, with Bonts and Figures	£32 11 0	1825.
A Pair of small Landscapes, and Figures	15 15 0	
An Italian Landscape, with Figures	9 5 0	1826.

<i>Lady Holland.</i>		
A Landscape and Figures	7 17 6	1827.
Italian Buildings, with Figures and Cattle.	12 1 6	

This artist's works are not uncommon in England, although a good many landscapes are ascribed to him for want of another name. He was fond of painting seaports, studded with buildings and figures; at other times he would paint rock-scenery and classical ruins. Although usually too brown, yet some of his pictures exhibit a cheerful variety of colours, particularly in the trees, and in the foliage which is entwined about the columns and arches of the buildings. His pictures may be classed with Marco Ricci's, or with the seaports of the scarce painter Giovanni Banista.

CIPRIANI, GIOVANNI BATTISTA. R.A. Born at Florence in 1727; died in London in 1785. Pupil of Heckford, and of Gabbiani. English School.

<i>Sir William Hamilton.</i>		
Three Drawings of the Duke of Portland's Vase, from which Bartolozzi made his engravings	£56 14 0	1815.
<i>Edward Cole, Esq.</i>		
Two Drawings of Tragedy and Comedy	4 6 0	1819.

<i>John Knight, Esq.</i>		
Head of one of the Muses	10 10 0	

Cipriani is well known as an excellent designer, and justice was ever done to his talent by the skilful hand of his friend Bartolozzi; whose beautiful engravings after the designs of Cipriani have a world-wide reputation. There is considerable merit in Cipriani's oil-paintings; his female beauties are marvellously pretty; yet his style, particularly when he painted large pictures, was very coarse and unfinished. Many of his pictures will scarcely bear close inspection; for when brought near the eye, we lose that plumpness or roundness about the figures which at a little distance appears so pretty. We find to our disappointment that the drawing in many parts is weak; neither can we admire the unsightly red outlines which may be seen about the extremities and other parts. It is not necessary to apply these remarks to all his works, but rather to his large and slightly painted pictures. As a rule, there is much to admire in his graceful compositions, as well as in his gay and pleasing colours.

CLARISSEAU (or CLERISSEAU), CHARLES LOUIS. Born in Paris; died in Paris in 1820.

<i>Marquis of Lansdowne.</i>		
Three Drawings of Views near Rome	£3 10 0	
Ditto	4 0 0	
Ditto	4 14 6	1836.

<i>Henry John Hinchcliffe, Esq.</i>		
Drawing of the Arch of Titus, and Ruins of a circular Temple; a pair	4 4 0	

This artist's drawings in body-colour of ruins and architectural subjects are very clever, and in style class with the works of Pannini.

CLAUDE. See CLAUDE GELLÉE.

<i>CLEINBERGH.</i>		
Dead Game	£4 8 0	Sale in 1803.

CLEVELY, JOHN. Born in London about 1743; died in London in 1786.

<i>Duke of Bridgewater.</i>		
A Sea View, with Dutch Boats	£9 9 0	Sale in 1802.

This painter is perhaps best known as a marine draughtsman in water-colours. His oil-paintings are sometimes rather hard, and are very inferior to the agreeable compositions of Serres. His water-colours are very masterly; he gave great breadth and atmosphere to them, and the figures are put in with sharp spirited touches, a little in the manner of Canaletto. There is an interesting collection of Clevely's drawings in the possession of the Hon. W. B. Warren Vernon. Many of them are signed 'J. Clevely, junr.;' but the dates on them correspond with the dates given above. The perspective of them is beautiful, and they are pencilled or penned in the neat and delicate manner of our early English painters of the Sanby school. The sketches of Lieut. W. Elliott and G. G. Lennecke are very prettily executed, and may be noticed here, but they do not possess the artistic taste of Clevely's works. We occasionally meet with portraits of vessels and marine views, by a Yorkshire artist of the name of Harwood. He most likely painted his

pictures about 1820 or 1830. His portraits of vessels in water-colours appear to belong to an earlier school, and remind us strongly of Clevely's drawings.

CLOMP (or KLOMP), ALBERT. Flourished in the early part of the seventeenth century.

<i>Guy Head, Esq.</i>		
A Pair of Camp Scenes	£7 0 0	Sale in 1802.

<i>— Bryan, Esq.</i>		
A Landscape, with Cattle	7 0 0	1803.

<i>— Bryan, Esq.</i>		
Landscape and Cattle	3 13	1804.
Ditto	6 6	

<i>Mathew Mitchell, Esq.</i>		
Cows in a Landscape	3 3 0	1819.

<i>F. H. Standish, Esq.</i>		
A Landscape, with a Shepherd watching Sheep	2 0 0	1824.
Cattle grazing	7 7 0	1827.

<i>John Maitland, Esq.</i>		
A Pair of Landscapes, with Cattle	12 12 0	1831.

<i>—</i>		
A Battle Piece	4 4 0	1832.

Clomp finished his cattle pieces in a smoother manner than Van Gool; they are, however, well painted. The skies of his best pictures are brightly coloured, and may be compared to Karel du Jardin's.

CLOSTERMAN, JOHN. Born at Osnaburg in 1656; died in London in 1710. Pupil of Riley. English School.

<i>Marquis of Lansdowne.</i>		
Portrait of Dr. Harvey	£7 0 0	Sale in 1806.

<i>—</i>		
Portrait of William Lloyd, Bishop of Worcester	3 15 0	1827.

The above sale notes show us how little portraits were cared for a few years ago, even when painted by known artists; for Closterman, although not always equal, occasionally painted very pleasing pictures. Possibly some may see in his works more of the feeling of Lely than of Riley; yet there are portraits by him which are painted with a very dry pencil, and are decidedly more like Kneller than Lely. There are several examples of this painter in the fine collection at Longford Castle.

CLOUET (or CLOET), FRANÇOIS, called JEHANNET. Born at Tours about 1500; died about 1572. Pupil of his father, Jean Clouet. French School.

<i>George Watson Taylor, Esq.</i>		
Henry II., King of France	£52 10 0	Sale in 1823.

<i>—</i>		
Portrait of the Duc de Guise	34 13 0	1863.

Janet, or Jehanmet, introduced a style of portrait-painting which was much admired. In many respects his style is analogous to the miniature-sized works of Holbein and Zuccherò; yet there are certain characteristics which enable us readily to distinguish the works of the three painters. In the Museum of the Louvre is a valuable collection of portraits by Janet. He preferred painting on grounds of a light bluish green, not unfrequently introducing a green silk curtain behind the figure. The heads have considerable force and expression, and the features are worked up with a remarkably fine pencil. He spared no labour in the draperies and accessories; the trimmings, feathers, and precious stones are in such profusion as to give his pictures almost the appearance of skilfully coloured prints. As a whole his pictures do not appear to possess the force and spirit of Holbein's; they have too frequently a cold smooth appearance, and this smoothness or want of firm pencilling has enabled his followers and other copyists to imitate him very successfully.

CLOVIO, GIULIO. See GIULIO ROMANO.

COCK, JEROME. See PETER BREUGHEL the Elder.

CODAGORA, VIVIANO, called VIVANTI. Painted about the middle of the seventeenth century. Roman School.

<i>Sir William Hamilton.</i>		
Architecture	£2 5 0	Sale in 1801.
Ditto	2 10 0	
Ditto	3 5 0	

<i>Marchioness of Thomond.</i>		
Architecture and Figures	2 12 6	1821.

<i>Viscountess Hampden.</i>		
An Italian Seaport, with Figures by Jan Miel	42 0 0	1834.

The reader is referred to Stanley's edition of 'Bryan's Dictionary of Painters' for some remarks on this artist, and also on Ottavio Viviani, his contemporary.

COELLO. See MURILLO.

COIGNET, GILES. See MICHAEL ANGELO BUONARROTI.

COLLANTES, F.

Sale in 1804.

— *Bryan, Esq.*  
Landscape, View in Spain . . . . . £10 10 0

COLLET, JOHN. Born in London in 1725; died in 1780. Pupil of Lambert. English School.

Sale in 1821.

— *Marchioness of Thomond.*  
A View in St. James's Park, before Buckingham House, with Portraits of Lady Coventry, Lady Greenwich, &c. . . . . £8 8 0

An Interior . . . . . 1 5 0

COLLINS, WILLIAM, R.A. Born in London in 1788; died in 1847. English School.

Sale in 1827.

— *Lord de Tabley.*  
A View in Westmoreland . . . . . £189 0 0  
A Sea-shore at Sunrise . . . . . 210 0 0

Going to Market . . . . . 34 13 6

A Beach Scene, with Figures . . . . . 126 0 0

— *Sir Francis Freeling, Bart.*  
The Shrimpers . . . . . 128 2 0

— *Sir Thomas Baring, Bart.*  
Boulogne, with a Fisherman and Girls with Mussels; the Town and Boats seen in the Distance . . . . . 241 10 0  
Scene in the Chapel of St. Onofrio, at Rome . . . . . 158 11 0  
Taking Sea-fowls' Eggs . . . . . 237 5 0

1839.

— *Hon. Edmund Phipps.*  
The Boat-builders; a group of Figures on the Beach . . . . . 231 10 0

— *Henry Wallis, Esq.*  
A Jewish Rabbi . . . . . 12 12 0

The World or the Cloister; from the collection of Charles Meigh, Esq. . . . . 21 0 0

— *Elhanan Bicknell, Esq.*  
Early Morning on the Sussex Coast . . . . . 1,008 0 0  
'Selling Fish' . . . . . 1,228 10 0

Return from the Haunt of the Sea-fowl . . . . . 136 10 0

William Collins was not only a charming painter of figures, particularly of rustic children, but he also had great taste in landscape-painting. We sometimes hear people say that such or such a work would be better without the figures, but this can never be said of Collins's pictures; yet we can say that, if his figures were taken out, many of his landscape backgrounds are so pretty that they would still be pictures of themselves. His best pictures are landscapes with figures, and figures in landscapes at the same time; for Collins commenced his studies at a period when the English School delighted to treat art in that way. Collins's selections are very charming; sometimes he painted woods and running streams, and sometimes river views and coast scenes. He gave great depth and richness to his woody landscapes, the foliage being remarkably expressive and well formed, whilst the trunks or stems, although numerous, are well separated and in good perspective. Like Sir Augustus Calcott (and like McRae, when he used to paint small landscapes), Collins paid great attention to the foregrounds of his pictures; his fallen trees, dock-leaves, and other plants and shrubs are put in with so much taste that they are quite little pictures of themselves. His horizons are sometimes rather low, and there is a great deal of light and perspective in his skies; he was fond of representing in his skies sudden bursts of light or sunshine. As a painter of rustic children Collins stands very high in the English School. His children are not only natural, but they are such busy lively children, and always appear so thoroughly interested in their work or in their sport. Collins could also paint animals very well; some of them remind us of those of the Dutch painters of the seventeenth century.

COLOMBA, J. B.

Sale in 1834.

— *Viscountess Hampden.*  
Itinerant Beggars, in a Landscape . . . . . £3 5 0

This artist painted some curious fanciful compositions,

which are ornamented with architectural fragments, and semi-classical ruins. In colouring, his works remind us of Zuccarelli, but they are finished in a neater and more elaborate manner.

COLONIA, ADAM. Born at Rotterdam in 1634; died in London in 1685. Dutch School.

Sale in 1803.

— *Richard Walker, Esq.*  
A Landscape, with Cattle . . . . . £9 9 0

CONCHA (or CONCA), SEBASTIANO CAVALIERE. Born at Gaeta in 1676; died in Naples in 1764. Pupil of Francesco Solimena. Roman School.

Sale in 1802.

Noah's Sacrifice  
Moses striking the Rock . . . . . } £30 9 0

CONEGLIANO, GIAMBATTISTA CIMA DA. Flourished between 1493 and 1517. Venetian School.

Sale in 1856.

— *Samuel Rogers, Esq.*  
The Virgin with the Infant Saviour, who is holding a Cross to St. Francis . . . . . £38 17 0

An elegant name is not to be despised, although an elegant taste is of greater importance to a painter: the subject of the present note has a fair claim to both, and his works are particularly admired by lovers of the early Venetian School. The colours of this painter are so peculiarly bright and clear that we would fain call him the Lorenzo di Credi of the Venetian School; for, like Di Credi, his manner was to introduce into the backgrounds of his pictures of the Madonna and Child, or of the Holy Family, light and brilliant landscape, clear blue sky, with buildings and trees finished in the elaborate manner of the early Italian missal painters. And again he reminds us of Di Credi in selecting ultramarine and other almost unbroken colours for the draperies; but Conegliano's flesh tints, although always luminous, seem pale when contrasted with the singularly warm flesh tints of Di Credi. It is usually stated that Conegliano imitated the style of Giovanni Bellini; but, viewing his works generally, he has a right to be considered a very original painter.

CONSTABLE, JOHN. Born at East Bergholt in Suffolk in 1776; died in 1837. Pupil of Farington. English School.

Sale in 1818.

— *Sir Thomas Baring, Bart.*  
The Embarkation of George IV. to the Opening of Waterloo Bridge . . . . . £33 12 0

— *Henry Wallis, Esq.*  
The Opening of Waterloo Bridge in 1817 . . . . . 462 0 0

— *E. Gambert, Esq.*  
The Lock . . . . . 231 0 0

1803.

— *John Allnutt, Esq.*  
A Lane Scene at Melton, Suffolk; in water-colours . . . . . 9 10 0  
Haymaking; a drawing in water-colours . . . . . 12 1 6  
A Hayfield; ditto . . . . . 7 7 0

The works of this painter are great ornaments to the English School; we are indebted to Constable for opening out, as it were, a new and lovely walk in landscape art. He did not simply repair or beautify the paths already made and traversed by Wilson and Gainsborough; but his treatment of English scenery is entirely different from theirs. There is wonderful freshness in all his works, and his power of giving brilliancy both to the sky and the landscape, without destroying the force of either, is very extraordinary. The blue of his skies, however, is more broken or subdued than we find it in the works of many of our modern painters; Constable was very happy in his manner of introducing warm masses of cloud, which appear to float about. We may also notice his light green distant fields, which are so prettily introduced between the cornfields, or which tell so well against the horizon. Some complain of the unpleasant spottiness of Constable's foregrounds, and compare them to the scrapings off of a palette. This kind of thing, whatever may have been his aim, is certainly one of the weak points in Constable's painting, and may be compared to the unmeaning pencilling in what are called Turner's pyrotechnical pictures; but then we do not find that kind of thing in all Constable's pictures, for in his best works there is a great deal of nice painting in the foregrounds. On the other hand, we may not assert that Constable's power or force was pencilling. What we most admire is his fine feeling for landscape art, and his great success in producing charming effects of 'shower and sunshine'; and we feel that his colouring is much finer than his pencilling. The trees in his best pictures are carefully painted, and remind us of some of the trees in Turner's early works; his figures and animals are usually rather roughly painted, but they tell well in his pictures.

COOGHEN (or KOOGHIEN), L. VAN. See AMERIGI.



COOK, R., R.A. *See* SMIRKE.COOKE, HENRY. *See* HENRY STONE.

COOPER, SAMUEL. Born in London in 1699; died in London in 1672. Pupil of Hoskins. English School.

Sale in 1796.

*Jacob Moore, Esq., and Mons. Liss.*

Miniature of a Nobleman . . . . .	£11 0 6
Ditto of Oliver Cromwell . . . . .	11 18 6
Ditto of Charles II. . . . .	4 4 0
Ditto of Elizabeth Villiers, Vicountess of Purbeck . . . . .	3 13 6

1809.

*Sir George Pauncefoot, Bart.*

A Miniature of Prince Rupert . . . . .	47 5 0
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1829.

*John Webb, Esq.*

Miniature of Dr. Bate . . . . .	2 5 0
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Samuel Cooper was well represented in the large collection of miniatures which was exhibited at the South Kensington Museum in 1866. Cooper's style of painting is far from being a close imitation of his master's. The miniatures of the elder Hoskins, as well as of the younger—who, by the bye, was inferior to his father as an artist—are executed with much of the feeling of Cornelius Jansen, the flesh tints being usually very pale, whilst the large white collars are masterpieces of minute painting. Now the style which Cooper adopted is wholly different from this, for he painted the heads with an impasto and with a freshness of colour which reminds us more of Lely than of Vandyck or Cornelius Jansen, whilst the draperies and accessories are put in with full and easy pencil. There is a breadth about the works of Cooper which many prefer to the more elaborately finished productions of the miniaturists who preceded him. Most of his miniatures are small, but in the Kensington Collection the Duke of Richmond exhibited a large miniature, by Cooper, of Charles II., signed 'S. C.: 1665.'

COPLEY, JOHN SINGLETON, R.A. Born at Boston, in America, in 1737; died in London in 1815. English School.

Sale in 1813.

The Sketch for his Picture of a Youth rescued from a Shark. Bought in at . . . . .	£39 18 0
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1827.

*Viscount Cremorne.*

The Holy Family, with St. Jerome; after Correggio . . . . .	80 0 0
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1864.

*The Right Hon. Lord Lyndhurst.*

Samuel and Eli: engraved by Valentine Green for Macklin's Bible . . . . .

Portrait of Lord Mansfield, in his Robes; engraved . . . . .	105 0 0
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St. Jerome; after Correggio . . . . .	252 0 0
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The Virgin, Child, St. Catherine, and an Angel . . . . .	53 11 0
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Saul reproved by Samuel . . . . .	25 4 0
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A Boy with a Squirrel . . . . .	28 7 0
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The Red Cross Knight . . . . .	241 10 0
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The Battle of the Pyrenees . . . . .	73 10 0
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George IV., when Prince of Wales, at a Review . . . . .	5 15 6
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The Officer of the Crown to Lady Jane Grey . . . . .	5 0 0
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The Death of Major Peirson; engraved by Heath . . . . .	23 2 0
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Family Group of the Copleys; engraved by R. Thew . . . . .	1,600 0 0
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Portrait of Mr. Bransdon . . . . .	1,000 0 0
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Abraham's Sacrifice; engraved by R. Dunkarton . . . . .	19 19 0
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Hagar and Ishmael in the Wilderness . . . . .	25 4 0
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Their Royal Highnesses Princesses Mary, Princess Sophia, and Princess Amelia, Children of George III., in the Garden at Windsor; finished sketch . . . . .	33 12 0
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The Siege of Gibraltar; a sketch for the picture at the Guildhall . . . . .	257 5 0
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Portraits of Colonel Hugo and Schleppegrell . . . . .	16 18 0
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Ditto of Major-General De la Motte . . . . .	10 10 0
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Ditto of Colonel Dachenhausen . . . . .	10 10 0
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Head of a Negro . . . . .	11 11 0
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The Death of the Earl of Chatham; a sketch . . . . .	4 14 6
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The Death of Major Peirson; a sketch . . . . .	1 1 0
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Charles I. demanding the Arrest of the Five Members; a sketch . . . . .	5 15 6
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Head of an American Lady . . . . .	21 0 0
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Portrait of one of the Misses Copley . . . . .	10 0 0
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Ditto of the Artist . . . . .	26 5 0
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Portrait of Lord Howe; engraved . . . . .	17 17 0
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Ditto of Admiral Barington . . . . .	11 11 0
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Ditto of Admiral Viscount Duncan, afterwards Lord Camperdown; engraved . . . . .	246 18 0
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Ditto of Admiral Duncan . . . . .	7 17 6
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Head of Lord Heathfield . . . . .	39 18 0
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Head of an Officer . . . . .	8 10 0
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Cupid caressing Venus . . . . .	10 10 0
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Portrait of a Lady; dated Boston, 1772 . . . . .	56 14 0
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A Youth rescued from a Shark; engraved by V. Green . . . . .	11 11 0
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The Nativity; engraved . . . . .	£10 10 0
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Charles I. demanding the Arrest of the Five Members; a sketch for the picture in the Gallery of Boston . . . . .	13 13 0
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Monmouth, before James II., refusing to give the Names of his Accomplices . . . . .	8 13 6
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Copley's style of painting, and his best works, are so well known that it is not necessary to say much about either. He was a very clever artist, and a better painter than Benjamin West, and many of his pictures would be much finer than they are if they were not so neutral and sombre. Unfortunately for art, Singleton Copley lived and died before our modern colourists introduced their new method of painting. Copley's subdued style of colouring is seen to greatest advantage in his portraits, which are very rich, and Sir Joshua-like in effect. Lastly, there are a few pictures by Copley which, although painted with his customary firmness, are far from being sombre or opaque; as a fine example, we may mention his large picture of the Three Princesses, at Buckingham Palace. Copley was successful in giving dignity to his portraits, and we feel that they are good likenesses. We may notice George Francis Joseph, in this place, as an early English historical and portrait painter. He was considered a successful painter of his time, and was rewarded by the Academy and British Institution. His portraits are considered good likenesses, but there is a meagreness in his style which does not quite please the taste of the present day. Samuel Woodforde's portraits are dryly painted, and, in pencilling, remind us a little of Copley. Woodforde painted a number of historical and fancy subjects.	
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COQUES, GONZALES. Born at Antwerp in 1618; died in 1684. Pupil of David Ryckaert the Elder. Dutch School.	
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Sale in 1801.

—Stade, Esq.	
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Portrait of a Jeweller . . . . .	£1 11 6
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1803.

Walsh Porter, Esq.	
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A General on Horseback . . . . .	10 10 0
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1807.

Edward Cox, Esq.	
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Portrait of Sir Theodore Mayne, Physician to Charles I. . . . .	8 18 6
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1810.

Sir. H. T. Gott.	
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A Market-woman selling Herbage to a Servant . . . . .	25 4 0
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1813.

A Spanish Nobleman and his Family . . . . .	21 0 0
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1819.

John Knight, Esq.	
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The Prince of Orange on Horseback. Bought in at . . . . .	37 16 0
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1823.

George Watson Taylor, Esq.	
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Interior of an Apartment, with a Family Group . . . . .	95 11 0
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1824.

William Clay, Esq.	
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A Palace, with many Figures—some mounted on Horseback . . . . .	42 0 0
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1826.

Admiral Lord Radstock.	
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The Verbiest Family assembled in the paved Vestibule of their Country Seat . . . . .	488 5 0
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1827.

Portrait of a Flemish Barrister . . . . .	6 15 0
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1834.

Viscountess Hampden.	
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Portrait of a Gentleman delivering a Book to a Page . . . . .	15 13 0
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1839.

William Mellish, Esq.	
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A Mathematician and his Wife . . . . .	73 10 0
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1841.

Marquis of Camden, K.G.	
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Small oval Portrait of Anna Maria Schurman . . . . .	7 7 0
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Small Portrait of a Man . . . . .	7 7 0
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Ditto, in a religious Habit . . . . .	7 10 0
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A Gentleman in his Study . . . . .	26 5 0
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Hon. Lady Stuart.	
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A Family Group; in the background a black Servant bringing in a Greyhound . . . . .	483 0 0
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1848.

William Wells, Esq.	
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A Cavalier and a Lady with an Infant in her Lap, seated on the Terrace of a Château . . . . .	70 7 0
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Sir Thomas Baring, Bart.	
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A Miniature Portrait of Vander Werf . . . . .	16 5 6
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Richard Sanderson, Esq.	
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A woody Scene, with Girls in a Goat-chaise, and Boys blowing Bubbles . . . . .	58 16 0
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1861.

*Charles Scarisbrick, Esq.*  
A Terrace, with a Gentleman conversing with a Lady, who holds a Child in her Arms . . . £257 5 0

Coques, commonly called Gonzales, was indebted in some degree to two painters for the excellence which he attained in his profession—to his master, David Ryckaert, and to Sir Anthony Vandeyck. By the former he was taught how to paint conversations, and by the example of the latter he was induced wisely to forsake the semi-worn out subjects of merry-makings and scenes of domestic life among the lower classes, whilst he pursued instead a style of painting better suited to his position in society. He is often called the Vandeyck in miniature, yet his pencilling and colouring are very different from Vandeyck's; but then we may admit that there is the same elegant refinement in Gonzales' small figures which we love to study in Vandeyck's dignified portraits. His works were greatly admired during his lifetime; he was patronised by Charles I., the Archduke Leopold, and the Prince of Orange; the Prince of Orange, Pilkington says, presented him with his bust in a medallion of gold, suspended by a rich chain of the same metal. Gonzales was a remarkably delicate colourist; his small portraits are so lightly touched in that they have the appearance of being painted on ivory; they are often in black dresses, the large collars and cuffs which were worn at the time being painted with rather subdued white; as a background he would introduce a pale grey sky, with a little ultramarine in the distance, and, on either side, perhaps a column, or a red curtain much subdued. His flesh tints are silvery, and he seems to have introduced ultramarine in the shadows. His manner of painting the hands has often been admired, for he was very happy in giving graceful forms to them, and it will be found on close examination that they are sometimes thinly painted or sketchy. Gonzales' most important pictures are his garden scenes; by the side of a fountain or a floral temple he would represent several ladies and gentlemen seated, whilst around them are children with their attendants; or perhaps the children are in the foreground playing with the most beautiful dogs. In finish and delicacy of touch the white draperies of the figures may be compared to the draperies in Metzu's pictures; and his dogs are worthy of the pencil of Wouwermans or Weenix. The trees and background scenery of his terrace pictures are well arranged and bright in colour. It may be presumed that Gonzales' pictures of this class were always painted as portrait pictures or family groups; yet, were it not for a little formality in the composition of them (sometimes the figures appear all in a row, as though they were looking at the spectator), they would pass very well for fancy pictures. Many of the old painters were fond of painting fancy subjects, interiors, or landscapes, in which they would introduce portraits on a miniature scale; yet there were few who were so successful as Gonzales. The picture of the Verbiest family, mentioned in the sale notes, is now in the Queen's Collection at Buckingham Palace.

CORNEILLE, MICHEL. (?) Born at Orleans in 1603; died in Paris in 1664. (?) Pupil of Simon Vouet. French School.

Sale in 1802.

A Pair; Christ driving out the Money-changers, and St. John Preaching . . . £14 3 6

CORNELISZ (or CORNELUS), LUCAS. See HOLBEIN.

CORRADI, DOMENICO, called GHIRLANDAJO. See MICHAEL ANGELO BUONARROTI.

CORRADI, RIDOLFO, called GHIRLANDAJO. Born at Florence in 1482; died about 1560. Pupil of Fra Bartolomeo di San Marco. Tuscan School.

Sale in 1819.

The Marriage of the Virgin . . . £33 12 0

1823.

*Madame Murat, ex-Queen of Naples.*  
The Holy Family . . . 78 15 0

1863.

Virgin and Child with a Saint; formerly in the collection of Edward Solly, Esq. . . 52 10 0

See PORTA (or FRA BARTOLOMEO).

CORREGGIO (or COREGGIO). See ALLEGRI.

CORT, HENRI DE. Born at Antwerp in 1742; died in London in 1810. Pupil of Antonissen and G. Herreyens. Dutch School.

Sale in 1802.

A Landscape, with Gothic Architecture . . . £14 14 0

A View in Flanders . . . 12 1 6

Landscape, with a Bridge . . . 11 11

1803.

Landscape, with a View of an Abbey . . . 6 16

1811.

*Henry Hope, Esq.*  
View of the Approach to a City, with a Gateway, River, and Outworks . . . 21 0

1823.

*Rev. Edward Balme.*  
A Landscape . . . £3 10 0

1827.

*Viscount Cremorne.*  
A View in Wales . . . 0 10 0  
A View of Conway Castle . . . 7 7 0  
A View of the Holy Well in Flintshire . . . 9 9 0  
Views in Antwerp . . . 7 0 0  
Church of the Recolets in Antwerp . . . 0 19 6

1823.

*R. Home Gordon, Esq.*  
A River View, with mountainous Scenery . . . 4 10 0

1841.

*Lady Stuart.*  
View of a Ruined Tower, at the entrance of a Dutch Town, with Figures . . . 38 7 0

The statement that De Cort was a pupil of Antonissen's will hardly enlighten those who are unacquainted with the works of the former, as there is not much that is analogous between the master and his pupil. Antonissen was altogether so light in his manner of painting. He never lost this lightness, how elaborately soever his pictures may be finished. De Cort, on the other hand, may be described as a dark painter. It is true that he finished his landscapes elaborately, as well as Antonissen; but as he finished he seemed to fill up the openings between the branches of his trees and hedge scenery until they became rich, almost unbroken masses of foliage, in colour of a deep brownish-green. Although sometimes too heavy in effect, yet his trees rarely appear opaque or disagreeable in colour. De Cort evidently was fond of broad effects of light and shade, and would cast on the ground from his ponderous trees powerful shadows, whilst between the trunks perchance the light sky is seen, or the sun playing on the distant buildings. Besides figures, he was fond of introducing deer in his pictures. Although De Cort preferred painting his foliage of a rich colour, his skies are usually painted with cool and silvery colours, in the manner of Farington and painters of that class.

CORTESE, JACOPO, called IL BORGOGNONE. Born at St. Hippolyte, in Franche Comté, in 1621; died at Rome in 1676. Pupil of his father, Jean Cortese, and of Jerome. French School.

Sale in 1763.

*Earl Waldegrave.*  
A Battle . . . £22 1 0  
A Landscape, with Figures and Boats . . . 73 10 0

1801.

*Sir W. Hamilton.*  
Two small Pictures of Soldiers on Horseback . . . 5 15 6

1804.

— *Bryan, Esq.*  
A Battle Piece . . . 8 18 6

1806.

*Sir George Yonge, Bart.*  
A Battle Field . . . 42 0 0

1819.

*W. N. Hewett, Esq.*  
A Landscape, with Banditti . . . 18 18 0

1822.

*Marquis of Bute.*  
Landscape and Figures . . . 75 12 0

1825.

A Pair of Battle Pieces . . . 41 9 6

1826.

*Lady Holland.*  
A Battle Piece . . . 6 15 0  
Ditto . . . 6 16 6

1827.

A Battle Piece . . . 5 15 6  
A Battle Field after an Engagement . . . 45 3 0

1829.

*Lord Gwydir.*  
A Pair of Battle Pieces . . . 16 16 0

1830.

*R. Westall, Esq., R.A.*  
A Landscape, with a Waterfall . . . 10 10 0

1832.

*Earl of Mulgrave.*  
A Battle Field . . . 53 11 0  
The Retreat . . . 40 19 0

1839.

A Battle Piece . . . 10 2 6

1840.

*Sir Henry Oxenden, Bart.*  
A Mée of Cavalry near the Walls of a fortified Town . . . 99 15 0

1840.

A Landscape, with Banditti attacking Travellers . . . 11 0 0

1841. <i>Marquis of Camden, K.G.</i> A Battle Piece . . . . .	£16 5 6	<i>Lady Holland.</i> Jacob and Laban . . . . .	£23 2 0
<i>Hon. Lady Stuart.</i> The March of an Army . . . . .	59 17 0	<i>Lord Gwydir.</i> St. Catherine . . . . .	7 0 0
1845. <i>Sir George Hayler.</i> A Battle Piece . . . . .	14 3 6	<i>Viscount Hampden.</i> Issac and Rebecca . . . . .	12 1 6
1856. <i>Samuel Rogers, Esq.</i> A Môle of Cavalry, under the Walls of a Town; from Lady Holland's collection . . . . .	15 15 0 12 1 6	<i>R. Westall, Esq., R.A.</i> The Birth of St. John . . . . .	18 18 0
Borgognone may be regarded as the head or master of a school of pupils and imitators. Pictures bearing his name, and painted in his style, are frequently met with; yet many of them are so inferior in 'quality' that we are unwilling to ascribe them to him. The boldness of his style may be distinctly seen in his etchings; all his figures are in action; and he loved to paint the hottest scenes of a battle-field, confining his battle pieces perhaps invariably to cavalry charges, being pre-eminently a horse-painter. Some of his sketches may be classed amongst the best of his works; they are usually painted on red grounds, a great deal of the red being visible in various parts of the picture. The blue of the sky, and the brilliant yellow touches about the buildings and distant scenery, remind us of Marco Ricci's landscapes. These bright touches of yellow give a gay and remarkably luminous effect to Borgognone's sketches. The foreground figures are touched in with tints of rich brown and red. We are told that George Philip Rugendas studied the works of Borgognone. We do not often see good examples of this painter. Some of his works remind us more of Casanova than of Borgognone. He introduced a great deal of brown and red in his pictures; his skies are warm or sunny, but on the whole he was not very happy in his effects of 'light and shade.' The foreground accessories of his pictures are neatly or rather highly finished. Robert Streeter, or Straeter, painted in England in the reign of Charles II. He attempted various subjects or branches of painting. Walpole, when referring to him, quotes the lines of Robert Whitehall:— That future ages must confess they owe To Streater more than Michael Angelo.		<i>Viscountess Hampden.</i> Erminia and Tancredi . . . . .	21 0 0
Certainly Streater had an eye for colour; and his semi-topographical landscapes display considerable skill. He was a good painter of foliage; and the figures and animals in his landscapes remind us of Cortese.		1863. St. Cecilia holding a Palm-branch . . . . .	40 19 0
CORTONA, PIETRO BERRERINI DA. Born at Cortona in 1596; died in Rome in 1669. Pupil of Andrea Comandi and of Baccio Carpi. Roman School.		Coarse and very inferior pictures are often attributed to this painter; but in order to see some good examples of his pencil, it is not necessary to go farther than Paris. There are pictures by him in the Louvre which are painted with singular freedom, and coloured in a very light and pleasing manner. It will be remembered that both Luca Giordano and Sebastian Ricci often executed grand and boldly-painted pictures on a large scale, representing subjects from Sacred Writ, or passages of mythological history. Notwithstanding that these works are painted with considerable vigour and effect, still much of their power is lost for want of colour; they are usually so brown and dark. Now, Pietro da Cortona was happier in his manner of colouring large pictures of this class; he managed to enliven his subjects by introducing bright blue skies, and there is something gay as well as elegant in the painting of the palaces and trees which form the backgrounds of his compositions. And it may be added that the care which he bestowed on the landscape part considerably enhances the value of his cabinet pictures of the 'Reposo' and similar subjects. Cortona's small pictures of the class just mentioned are very tenderly and sweetly treated, the colouring being always so cheerful; for, as already shown, he did not care to confine himself to sombre tints, but would scatter about his pictures lake, purple, and other bright colours. The flesh tints in his fancy pictures are very pink and fresh in colour; his drawing is very correct for that style of painting which he usually followed. In some cases, however, the angels appear too heavy, and by the flourishing of the hands, and other attempts at effect, seem to lose in simplicity and appear rather affected. Pietro da Cortona bestowed great pains on his pictures of single figures, some of them reminding us of the works of Benedetto Gennari. The flesh tints are warmly coloured, and are painted with considerable impasto; the lips and mouth are drawn in with rather dark colour—a tint of red and brown. He had a nice way of introducing cool tints about the eyes, particularly under the eyes, and also as reflected lights on the neck. These cool tints contrast agreeably with the brown shadows on the cheeks and about the nostrils. Then again the shadows about the fingers are often cool, being painted—or rather partly painted—with lake and black; but, as a general rule, Pietro da Cortona preferred warm rich colours, the hair, for instance, being painted of a golden brown colour; and for the draperies he would select orange, crimson, and other bright colours. Jacopo Amigoni, the Venetian, who came to England in 1729, reminds us a little of Pietro da Cortona in some of his grand semi-decorative works. Like Cortona, he introduced a great deal of pink in the flesh tints, but, as a rule, his touch or handling is smoother than Cortona's. Amigoni sometimes painted portraits. The face shadows in them are warm and brown, the costume is like the costume of Pompeo Batoni's portraits; but his touch is rather 'woolly,' and unlike Batoni's firm pencilling. Vasari says that Mario Milani imitated the style of Pietro da Cortona.	
<i>Earl Waldegrave.</i> Hagar and Ishmael . . . . .	£315 0 0	CORTONENSIS, LUCAS. Sale in 1806. <i>Marquis of Lansdowne.</i> The Circumcision . . . . .	£32 11 0
1766. A Drawing in bistro . . . . .	1 1 0	COSTANZI, PLACIDO. Born at Rome in 1688; died in 1759. Pupil of Benedetto Luti. Roman School.	
1798. <i>Jacob More, Esq., and Mons. Liss.</i> A Design for a Ceiling, emblematical of the Triumph of the Church . . . . .	8 8 0	Sale in 1820. <i>Lord Gwydir.</i> The Interview of Coriolanus with his Family . . . . .	£19 8 0
1801. <i>Earl of Beshorough.</i> The Annunciation . . . . .	49 7 0	COSWAY, RICHARD, R.A. Born in Devonshire in 1740; died in 1821. Pupil of Hudson and of Shipley. English School.	
— <i>Slade, Esq.</i> Two Sketches for Ceilings . . . . .	2 10 0	Sale in 1803. Portrait of a Nobleman, in the Character of a Huzzar . . . . .	£1 10 0
1802. A Scriptural Subject . . . . .	13 2 6	1810. <i>Henry Hope, Esq.</i> Bathsheba . . . . .	45 3 0
<i>Sir Simon Clarke, Bart., and George Hibbert, Esq.</i> The Flight of Jacob . . . . .	336 0 0	1830. <i>Sir Thomas Lawrence, P.R.A.</i> Joseph and Potiphar's Wife . . . . .	5 5 0
1804. — <i>Bryan, Esq.</i> The Virgin and Child . . . . .	9 9 0	<i>Venus kissing Cupid</i> . . . . .	3 0 0
The Stoning of St. Stephen . . . . .	39 18 0		
Jacob's Flight; from the Orleans Collection . . . . .	420 0 0		
1806. <i>Sir George Yonge, Bart.</i> The Temple of Delphos; Cæsar consulting the Oracle concerning the Battle of Pharsalia . . . . .	32 11 0		
1809. The Sabine Women interfering for their Husbands . . . . .	32 12 0		
1810. <i>Henry Hope, Esq.</i> An Historical Sketch . . . . .	4 8 0		
Hagar and Ishmael . . . . .	15 15 0		
The Virgin and Infant Christ, with St. Catherine . . . . .	51 19 6		
The Decollation of St. John . . . . .	19 19 0		
The Holy Family, with Angels supporting the Cross . . . . .	136 10 0		

1832.	
A Female Head; a miniature on ivory . . .	£1 0 0
1859.	
<i>Hon. Edmund Phipps.</i>	
Small whole-length of the Hon. Constantine Phipps . . .	6 6 0

Cosway's great forte was miniature-painting. There are a charm and a refinement about his miniatures of ladies which render them worthy to rank with the most beautiful heads of Reynolds. There is more of the feeling of Sir Joshua Reynolds in the miniatures of Cosway than can be found in the works of any other English miniaturist. Some fancy that Cosway's miniatures have faded considerably; whether this be so, or whether as a rule he preferred painting his miniatures in light and delicate colours, it is difficult to judge. From his partiality for light backgrounds and white dresses, it is probable that most of his miniatures were originally rather pale in colour. Cosway's industry was not confined to miniature-painting; yet it may be doubted whether he added to his reputation by his attempts at fancy or historical subjects, or by his life-sized portraits in oil: perhaps 'original flights were beyond his power.' He was most successful when he painted anything small, such as his cabinet pictures of 'Venus' and 'Cupid,' and subjects of that kind, which are tenderly finished; and he had a peculiar way of giving a grain or tone to them, so that they have the appearance of old pictures. His portraits in oil are the least successful of his works, particularly his life-sized portraits of gentlemen; his portraits in oil of ladies, however, are usually more graceful, in composition not unfrequently reminding us of Reynolds. But it will be seen that the *modus* is different, the pencilling being full and opaque, whilst ultramarine is freely used in the flesh tints. The hands of his oil-portraits are not always well painted; sometimes they look raw and purple, as though they required an additional 'work' of colour. Cosway was happy in the landscape backgrounds of his pictures, which enliven his subjects very much. Amongst Cosway's best pictures in oil may be noticed his small family groups, which are treated a little in the manner of Zoffany.

COTES, FRANCIS, R.A. Born in London in 1725; died in London in 1770. Pupil of George Knapton. English School.

Sale in 1819.	
Emma; from Prior's poem of 'Henry and Emma' . . .	£9 15 0

Cotes's portraits in crayons have always been admired, and we may call him the Sir Joshua Reynolds of crayon-painters. His portraits in oil are often good pictures, although they may be somewhat hard and coarsely pencilled. There are pictures by Allan Ramsay that remind us of Cotes. We notice in the faces a peculiar wooliness in the blending of the tints, which is like crayon-painting. Ramsay did not seek to make richly coloured glazed portraits in the manner of Reynolds and his followers, but was satisfied with using simple colours, and at the same time would introduce a great deal of white in his pictures; and, further, he gave value to his portraits by his skilful management of the half-tints. The colours in the backgrounds of his pictures are often blended together, appearing like the backgrounds of large crayon-pictures. Such are, perhaps, his most agreeable portraits. Yet the foregoing remarks are not descriptive of all his works. In some examples we find the tints overloaded with white, the colours becoming too opaque, or too neutralised. Then, again, we find that his touch or mode of pencilling, instead of being woolly and undecided, is remarkably firm and sharp; yet in the same examples there may still be that absence of variety in the colours, as well as of powerful or dark colour, which the writer has already referred to. There are a few portraits which may be spoken of as his bright or rosy pictures. They will bear classing with his most carefully finished works, the features and hands being well drawn; and although the pencilling may be firm, yet we cannot find any unpleasant contours or cutting lines that annoy us. The accessories in Ramsay's portraits are put in very neatly; and he was particularly fond of placing by the side of his portraits a fancy table, on which may be lying perhaps a work-basket or some books bound in old brown calf. There is a considerable degree of refinement in Ramsay's portraits, and he was particularly happy in his representations of infant beauty. David Martin was a pupil of Ramsay's. We don't know much of his works, but he appears to have painted some powerful or effective portraits; the shadows in his pictures are very dark. Some of T. Beuch's portraits of the same period are very effectively coloured.

COTMAN, JOHN SELL. See CROME.

COURTOIS. See CORTÈSE.

COWEN.

Sale in 1830.	
<i>Sir Thomas Lawrence, P.R.A.</i>	
The Entrance to an Italian Village . . .	£11 5 0
Outside of an Italian Town; a Female on her Knees before a Madonna . . .	2 5
A Fountain, seen through an Arch . . .	2 12
Interior View of an Italian Village . . .	2 5

COWPER.

Bunches of Grapes. . . . .	Sale in 1836.	£2 12 0
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COXCIE (or COXIS), MICHAEL. Born at Mechlin in 1497; died at Antwerp in 1592. Pupil of Van Orley. Flemish School.

The Last Supper . . . . .	Sale in 1823.	£9 0 0
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Head of St. John, in a Salver . . . . .	1830.	11 0 6
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COYPEL, NOEL. Born in Paris in 1628; died in Paris in 1707. Pupil of Poncet, of Vouet, and of Quillevier. French School.

Adam and Eve. . . . .	Sale in 1802.	£11 14 0
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<i>Richard Walker, Esq.</i>	1803.	
Susannah and the Elders . . . . .		2 12 6

<i>John Knight, Esq.</i>	-----	
The Nativity . . . . .		40 7 0

The Triumph of Galatea . . . . .		11 0 6
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St. Peter denying Christ . . . . .	1827.	12 1 6
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Nymphs Bathing, betrayed by Cupid . . . . .		6 16 6
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The religious and classical subjects of Noel and Antoine Coypel may be conveniently studied at Paris. There were also two younger Coypels—viz., Noel-Nicholas and Charles-Antoine Coypel. The elder Noel gave a great deal of character to his portraits, although some are rather too theatrical. Antoine Coypel the elder particularly excelled in his pictures of single figures, the hands and every part being finished with great delicacy and refinement; in character, they remind us of Vouet's highly finished pictures.

COZENS, JOHN. Died in 1799. English School.

<i>William Beckford, Esq., of Fonthill.</i>	Sale in 1802.	
A Sunset and a Moonlight Piece; a pair . . . . .		£6 6 0

A Pair of Landscapes . . . . .		1 12 0
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1805.	
A Drawing of the Tomb of the Plautian Family, near Tivoli	3 3 0
Ditto, the Tomb of Scipio Africanus, near Capua	3 13 6
Ditto, the Temple of Minerva	6 10 0
Ditto, the Villa Sanazaro, Naples	2 8 0
Ditto, View on the River Adige, near Verona	6 15 0
Ditto, the Capo di Bove	5 5 0
Ditto, the Convent at Vietri	6 15 0
Ditto, the Euganian Hill, from the Walls of Padua	7 0 0
Ditto, a Halo or Lunar Rainbow, seen from the Banks of the Tiber	5 0 0
Ditto, Marechiaro, on the Coast of Pausilipo, at Naples	5 0 0
Ditto, Lake of Vico, between Rome and Florence	5 10 0
Ditto, View of Part of Terracina	4 0 0
Ditto, Mount Circello, between Rome and Naples	4 0 0
Ditto, View between Vietri and Salerno	2 15 0
Ditto, View from Salerno	4 4 0
Ditto, Part of the Belvedere at Rome	6 10 0
Ditto, Villa Barberini, at Rome	5 0 0
Ditto, a Convent on the Walls of Naples	4 0 0
Ditto, Pagliaro, a Shepherd's Hut near Gaeta	3 0 0
Ditto, Part of the Isola Bella, Lake Maggiore	5 5 0
Ditto, View at the Entrance of the Tyrol	6 10 0
Ditto, a Shepherd's Hut on the Borders of the Pontine Marshes, between Veitri and Terracina	2 0 0
Ditto, View on the Walls of Naples, near Capo di Monte	5 10 0
Ditto, a View of Salerno	5 5 0
Ditto, ditto, between Balsano and Trent, in the Tyrol	4 16 0
Ditto, Entrance to the Valley of the Grand Chartreuse in Dauphiny	5 5 0
Ditto, General View of the Grand Chartreuse, and surrounding Country	5 5 0
Ditto, ditto	5 5 0
Ditto, the Pyramid of Astus at Rome, with the Funeral of Sir James McDonald, by Torchlight	2 18 6
Ditto, Citania, a Fishing-town in the Bay of Salerno	6 0 0
Ditto, a View near Fuesen, in the Tyrol	2 12 6
Ditto, a View near Mirabello, in the neighbourhood of Padua	2 15 0
Ditto, the Palace at Portici, Bay of Naples	4 4 0
Ditto, St. Giustina at Padua	5 8 0
Ditto, St. Giorgio in Alga, at Venice, the Euganian Hills in the Distance	1 8 0

A Drawing; View between Balsano and Trent, in the Tyrol . . . . .	£1 12 0
Ditto, Monte della Madonna, near Arqua, the Residence of Petrarca . . . . .	4 4 0
Ditto, the Ruins of Pestum, near Salerno . . . . .	3 3 0
Ditto, the Ruins of Pestum . . . . .	5 8 0
Ditto, Temples at Pestum . . . . .	5 8 0
Ditto, Bay of Salerno, near Rieta . . . . .	1 15 0
Ditto, Belvidere at the Vatican . . . . .	3 13 0
Ditto, a View of Terracina . . . . .	4 8 0
Ditto, a View of the Capo di Bove . . . . .	5 10 0
Ditto, Tombs in the Campo Eliseo, near Cumæ . . . . .	2 15 0
Ditto, ditto, in the Tyrol, between Brixen and Balsano . . . . .	2 10 0
Ditto, Part of Vietri . . . . .	8 12 0
Ditto, ditto, Convent near Vietri . . . . .	4 10 0
Ditto, ditto, in the Gardens of the Colonna Palace at Rome . . . . .	5 5 0
Ditto, ditto, Villa Lanti, at Rome . . . . .	4 10 0
Ditto, ditto, Part of Vietri and Rieta . . . . .	5 5 0
Ditto, the Ferry over the Grigliano, near Capua . . . . .	3 10 0
Ditto, a General View of Naples, from Sir William Hamilton's Villa on Mount Vesuvius . . . . .	9 0 0
Ditto, View of Padua . . . . .	9 0 0
Ditto, Villa Brentano, at Frascati . . . . .	3 0 0
Ditto, View in the Tyrol, near Brixen . . . . .	2 8 0
Ditto, Villa Dracone, at Frascati . . . . .	4 14 6
Ditto, Gardens of the Villa Lodovici, at Rome . . . . .	4 0 0
Ditto, Vietri and Rieta, Bay of Salerno . . . . .	4 0 0
Ditto, View in the Bay of Salerno . . . . .	2 18 0
Ditto, a View between Salerno and Vietri . . . . .	4 4 0
Ditto, ditto, in the Woods of Tivoli . . . . .	5 10 0
Ditto, ditto, the Gardens of the Villa Negroni, at Rome . . . . .	6 16 8
Ditto, the Villa Dracone, at Frascati . . . . .	6 0 0
Ditto, ditto, Astruni, near Naples . . . . .	3 13 6
Ditto, ditto, of St. Peter's, from the Villa Borghese, Rome . . . . .	6 8 0
Ditto, ditto, at Terracina . . . . .	2 12 6
Ditto, ditto, in the Bay of Salerno . . . . .	5 10 0
Ditto, ditto, on the Lake Maggiore, Lombardy . . . . .	5 15 6
Ditto, ditto, of Monte Somma, from Sir William Hamilton's Villa at Portici, Naples . . . . .	8 8 0
Ditto, Tomb of the Horatii and Curiatii, at Albano . . . . .	2 15 6
Ditto, ditto, Chigi Palace, near Albano . . . . .	9 9 0
Ditto, ditto, from Mirabello, the Villa of Count Algarotti, on the Euganean Hills . . . . .	12 1 6
Ditto, Temples of Pestum . . . . .	8 0 0
Ditto, Farnese Gardens, Mount Palatine, Rome . . . . .	4 8 0
Ditto, Sepulchral Remains in the Campania, near Rome . . . . .	6 15 0
Ditto, ditto, and the Claudian Aqueduct between Rome and Albano . . . . .	5 5 0
Ditto, ditto, in the Astruni, near Naples . . . . .	5 5 0
Ditto, ditto, of the Villa Mattel, Rome . . . . .	5 8 0
Ditto, ditto, Gardens of the Villa Negroni . . . . .	6 10 0
Ditto, ditto, Villa Madama, near Rome . . . . .	10 0 0
Ditto, ditto, of the Capo di Bove . . . . .	3 15 0
Ditto, ditto, the Villa d'Este, at Tivoli . . . . .	7 12 0
Ditto, ditto, Villa Borghese, near Rome . . . . .	9 9 0
Ditto, ditto, of the Gardens of the Villa Aldobrandini, at Frascati . . . . .	9 12 0
Ditto, ditto, between Vietri and Salerno . . . . .	11 15 0
Ditto, ditto, between Salerno and Esoli, on the Road to Pestum . . . . .	12 12 0
Ditto, ditto, Rome from the Villa Madama . . . . .	21 0 0
Ditto, ditto, of Sepulchral Monument, in the Campania, near Rome . . . . .	13 2 6
Ditto, ditto, in the Gardens of the Villa Pamphili, Rome . . . . .	4 14 6

John Cozens was an industrious yet unassuming painter. His subjects, although simply treated, display a poetical and refined taste. He was a close studier of the various forms and characteristics of trees, so that botanists may easily distinguish them in his sketches. He was also happy in giving atmosphere to his works, and in producing the clear charm of an Italian sky. William Alexander was another admired English landscape-painter of this period; only his name is associated with China instead of Italy. His landscape sketches in Indian ink are greatly admired by connoisseurs; they are painted with singular delicacy, and the perspective of them is very pleasing. In the foreground he was fond of introducing buildings, or old water-mills in a semi-dilapidated state, whilst he usually contrived to show his knowledge of perspective by introducing a portion of a river or some distant hilly scenery.

**CRADDOCK (or CRADOCK), LUKE.** Born at Ilchester about the year 1660; died in 1717. English School.

A Picture of Fowls . . . . .	£2 15 0
Sale in 1802.	
1813.	
A Picture of Eagles and Swans . . . . .	1 10 0
Ditto of Fowls, &c. . . . .	3 3 0

The works of this artist are not frequently met with, and by the above sale notes it would appear that they are of

little value; still his name ought not to be omitted when we speak of our early English painters. We are told that he was a self-taught artist. There is something very original about his pictures, and his subjects are treated with a certain amount of humour. They are not generally very brilliant, but there is an impasto about his colouring, and at the same time a firmness of pencilling, which is agreeable. There are a few examples of this artist in the hall of the Painters' Stainers' Company; and it may be fairly assumed that his works have in some instances been sold for much larger sums than mentioned in the above notes.

**CRAEN, LAURENS.** See DE HEEM.

**CRAESBECKE, JOSSE.** Born at Brussels in 1608; died in 1688. Pupil of Adrian Brouwer. Dutch School.

Sale in 1803.	
Walsh Porter, Esq.	
A Conversation . . . . .	£10 10 0
1804.	
— Bryan, Esq.	
A Tapage . . . . .	13 13 0
1825.	
Interior of a Village School . . . . .	3 0 0
1826.	
An Interior, with Boors Carousing . . . . .	4 4 0
1827.	
Soldiers in a Cavern playing at Cards . . . . .	6 16 6
1828.	
The Acts of Mercy . . . . .	9 15 0
1832.	
George Watson Taylor, Esq.	
Interior of a Hovel, with Figures . . . . .	6 6 0

The humorous compositions of Adrian Brouwer were repented with a certain degree of success by Craesbecke; but we must not speak of him as a careless imitator of Brouwer, for he was a very painstaking artist, and always appears to have done his best, though the subject be merely a head or a single figure, and possibly not one of the most beautiful of Nature's children. He managed to give a character to his figures, and to delineate faithfully the story or meaning of the picture. It may be further noticed that when he painted single figures, or an interior with two or three figures, his aim was to make the figures everything; consequently there is little in the backgrounds to amuse us.

**CRANACH (or KRANACH), LUCAS.** Born at Cranach in 1472; died in 1553. German School.

Sale in 1860.	
The Judgment of Solomon . . . . .	£106 1 0
1863.	
Portrait of Frederick, Elector of Saxony . . . . .	28 7 0
Ditto of the Electress of Saxony . . . . .	29 8 0

The works of this stern German master are still looked after and prized by some of our dilettante men. The severity of his style is very distinctly seen in his engravings; it may be remarked that there is more that is analogous between his engravings and the engravings of Albert Dürer than will be seen in comparing the pictures of the two painters. Lucas Cranach followed a style of painting peculiarly his own, a style which found few imitators in the painter's lifetime; neither would it appear that many have cared to imitate or copy his works in more recent times. As already remarked, his style is peculiar, and there is a mannerism in his drawing and colouring whereby his pictures may be remembered and their originality certified, with less difficulty than attends the naming of the works of other early German painters. It will be seen, by referring to the biography of this painter, that there is an historical interest attached to his name, by reason of the interesting portraits which he has bequeathed to us of some of the heroes of the Reformation. His portraits, like most of the heads in his fancy pictures, are characterised by a total contempt of flattery, and a painstaking desire to convey to the beholder the expression and character of the party represented. His fancy pictures vary very much in quality; the finest are remarkable for elaborate finish. His nude figures are outlined and pencilled with the same singular accuracy and firmness of touch which are so surprising in the works of Albert Dürer; notice especially the skill displayed in the drawing of the extremities. The fine works of Lucas Cranach, which, by the bye, have at different times been sold for large prices, are usually enriched with landscape backgrounds, exhibiting an amount of detail and a variety of brilliant tints of ultramarine and chromy greens, the whole reminding us of the landscape backgrounds in rich missals. The scenery will often terminate in a succession of lofty rocks, studded all over with numerous gable-roofed houses and trees; the skies are painted of a delicate ultramarine, whilst the colour is put on so thickly, and at the same time so smoothly, and is so gradually blended into the light pink or yellow part of the sky which spans the horizon, as to give the whole a semi-enamel appearance. Lucas Cranach's interiors remind us of the works of some of the early Flemish painters; were it not for the figures, the rooms would appear empty, the box-like sides being only relieved by a single door, with one

or two prison-like windows placed far above the height of the inmates, whilst the interior of the room is almost wholly devoid of furniture. After this description, it will be seen that we must generally expect in Cranach's interiors to find the whole picture in the figures; of these it may be said that there is more in the finish that pleases us than in the taste or higher qualities of the painter's art. His subjects are sometimes so quaintly treated that we would fain suppose that the artist himself intended to be funny, or to give a humorous character to his picture; still this is hardly likely, when we consider how common it is to discover laughable passages in the pictures or in the style of nearly all the early painters, particularly of the German and Flemish Schools. Cranach wisely avoided the use of gold in his pictures, but was particularly fond of introducing trimmings and other ornaments, painted in bright orange and yellow, the high lights being put in with wiry strokes of a lighter colour; the whole, when viewed from a little distance, having a semi-golden effect. He also loved to paint the hair red, or of a light-brown colour, the same being pencilled in a very wiry manner. His flesh tints are pure and pearly, and about the features may be traced curious lines of a pale blue, as though the first sketching had come through; and in his coarser works may be noticed a black outline about the features, hands, and other parts, which gives them slightly the appearance of coloured prints. For the walls of his interiors he preferred cool greys and other light colours. Some of Cranach's pictures are signed L. C.; on others he painted the arms of Saxony; and more frequently a small 'flying dragon,' which Stanley says was his own crest by patent of nobility, granted to him by the Elector Frederick. We now and then meet with landscapes by Lucas Cranach; they are interesting, but in style are rather inferior to Old Brueghel; neither do they appear to be so curiously or elaborately finished as the landscape backgrounds of his figure pictures. Lastly may be noticed his religious subjects, represented of life-size; we find in them more refinement, particularly in his figures of the Infant Saviour, than we might expect, after noticing the severe treatment exhibited in his smaller figures.

## CRANCK.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*

A Frost Picco . . . . . £1 8 0  
A Landress . . . . . 1 16 0

1819.

*Mathew Mitchell, Esq.*

A Subject from the 'Beggars' Opera' . . . . . 1 4 0  
There was a painter of the name of Cranke, who used to paint portraits a little in the style of Dandridge.

CRAYER, GASPARD DE. Born at Antwerp in 1582; died in Ghent in 1669. Pupil of Raphael Coxie. Flemish School.

Sale in 1819.

*Mathew Mitchell, Esq.*

A Group of dancing Nymphs; from the Colonna Palace . . . . . £43 2 0

1827.

Tancred and Erminia . . . . . 20 9 6

It will be seen by referring to the biography of this painter that he was greatly esteemed during his lifetime, and Vandyck painted his portrait amongst the illustrious painters of his day, which was afterwards cleverly engraved by Esme de Boulonois. De Crayer's works are not well known in this country; some are attributed to him which display a Spanish feeling, particularly in the landscape part. He was fond of painting sacred subjects, in which he would introduce various saints of the Christian Church. De Crayer occasionally painted portraits.

CREDDI, LORENZO DI. Born in Florence in 1453; living in 1536. Pupil of Andrea Verocchio. Florentine School.

Sale in 1856.

*Samuel Rogers, Esq.*

The Coronation of the Virgin by the Saviour, with Saints in Adoration . . . . . £390 0 0

To enjoy thoroughly the works of Di Credi, and of other painters of like feeling, may be fairly described as the fruit or relish of an acquired taste; and it may be remarked that there are some who, after long study—after allowing the works of the early Italian painters to occupy their attention for many years, even to the total exclusion of the works of other and later schools—are not unfrequently induced to imagine that they are guided by the purest taste in the selection they make. It is impossible to acquire a knowledge of pictures without much labour and attention, and, further, it may be reasonably inferred that labour and attention are of little use unless the student be favoured with what is commonly termed a taste for art, a retentive memory, and, above all, a sympathy for the 'motives' of others, even when such 'motives' are in position to or are very different from his own views of painting. If there be less feeling and poetry in the pictures of Di Credi than are revealed in the compositions of Fiesole, still in a picture gallery the eye can rest on them with more pleasure, because the singular brightness of the works of the latter painter seems to extinguish the colours of all other pictures.

Di Credi, however, was also a brilliant colourist, which, added to his religious feeling for art and the purity and simplicity of his compositions, justly elevates him to the rank of a great master in the early Florentine School. Speaking critically, it may be remarked that the harmony of his pictures is in some degree interfered with by his strange manner of introducing so much yellow in the flesh tints, whilst the backgrounds are so strikingly cold. It is difficult to interpret the painter's desire in doing this, and still more to show how his style could be more correctly copied out or represented. In the first place the eye is attracted by the brilliancy of the flesh tints; then we feel that there is something refreshing and beautiful in the ultramarine and crimson draperies in which the sacred figures are clothed. The eye afterwards travels with pleasure over the landscape distance, which is generally remarkable for the clearness and pureness of the colours, and we are sensible of a serenity, of a feeling of poetry, which the clear blue sky and extensive distance awaken in our breasts, and we try to feel what Di Credi felt when he painted his holy subjects; how he sought to represent amidst the natural beauties of his favoured country the sacred beings of his creed. More than three hundred years have passed since Di Credi put on panel his lovely colours, especially the clear blue, which is so pleasing to the eye; and it is flattering to his memory to notice how beautifully his colours have lasted; for, with an impasto almost like enamel, his pictures promise to preserve their brilliancy for an almost indefinite period.

CRESPI, DANIELO. Born at Milan in 1590; died at Milan in 1639. Pupil of Giovanni Battista Crespi. Milanese School.

Sale in 1829.

*John Webb, Esq.*

The Entombment . . . . . £6 6 0

CRESPI, GIUSEPPE MARIA, called LO SPAGNuolo. Born in Bologna in 1645; died in 1747. Pupil of Angelo Michiolo Toni, of Domenico Maria Canuti, and of Carlo Cignani. Bolognese School.

Sale in 1813.

*John Willett Willett, Esq.*

The Murder of the Innocents . . . . . £1 10 0

1816.

*Henry Hope, Esq.*

Alexander and Diogenes . . . . . 9 13 6

1819.

*Mathew Mitchell, Esq.*

An Italian Fair; from the collection of Sir Joshua Reynolds . . . . . 10 10 0

1822.

*Marquis of Bute.*

The Nativity . . . . . 5 15 6

1850.

*Samuel Rogers, Esq.*

A Girls' School . . . . . 35 14 0

1860.

A Scene from the 'Decameron' . . . . . 9 9 0

We are told that this Crespi studied under several masters, and his works show us that he loved to gather ideas from various painters, and then would recompose them according to his own fancy. Although his works rarely command good prices in the market, still we must admit that they exhibit considerable taste, and a freedom and sweetness in parts, if these be not found in the whole composition. He usually preferred painting small pictures, and his females and children are very Bolognese in character. Unlike most of the painters of his school, Crespi would sometimes paint conversational pieces; these are rather dark in colour, the flesh tints being very yellow, and the pencilling is in the style of Solimena.

CRESTI, CAVALIERE DOMENICO, called PASSIGNANO. Born at Passignano, near Florence, in 1558; died in 1638. Pupil of Battista Naldini and of Federigo Zuccaro. Florentine School.

Sale in 1833.

Christ healing the Sick, with many Figures . . £11 0 0

CRETI, DONATO. Born in Cremona in 1671; died in 1740. Pupil of Lorenzo Passignelli. Bolognese School.

Sale in 1766.

A Pen-and-Ink Drawing . . . . . £2 3 0

CRIVELLI, CARLO. Flourished between 1450 and 1490. Pupil of Jacobello del Fiore. Venetian School.

Sale in 1864.

*Earl of Clare.*

The Last Supper . . . . . £30 0 0

This ancient painter is not likely to sink into oblivion; his works find many admirers at the present day, and for some of his pictures large prices are occasionally given. His manner of painting is singularly severe—considerably more severe than that of Botticelli or Signorelli. But we can admire his great firmness of touch, and can feel that there is a pathos even in the most grotesque of his productions. The backgrounds and accessories in Crivelli's pictures display an amount of labour or finish worthy of the elabo-

rate pencil of Quintin Matsys, or other early painters of the Flemish School.

CROCE, G. DA SANTA. See VECELLIO.

CROME, JOHN. Born at Norwich in 1769; died at Norwich in 1821. English School.

Sale in 1862.

*William Cox, Esq.*  
Fishing-boats departing from Yarmouth . . . £45 3 0

A Landscape; from the Sherrington Collection . . . 35 14 0

— *Bryant, Esq.*

A Farmhouse, with a Group of Trees . . . 13 1 6

This interesting painter is usually called the father of the Norwich landscape-painters of the early part of the present century. His pictures are tolerably well known, although the works of his followers are sometimes ascribed to him. His style of painting is very different from Wilson's, Gainsborough's, and Nasmyth's. His pictures are original, and are usually very beautiful. He was a careful studier of sun-effects, and excelled in moonlight scenes and woody avenues. Some of his pictures are so richly coloured that they have the appearance of old pictures, and are quite Rembrandtish in effect. He gave a great deal of power to his sea pieces by introducing a bright light on the water in the extreme distance, and by painting the sails yellow or red; and he was very happy in representing sandy or pebbly beaches. In the foregrounds of his early landscapes he reminds us a little of Turner. He was wonderfully successful in painting the trunks of half-decayed trees. Kosall and other artists of his own school who tried to do the same kind of thing never succeeded so well. If we must say something against old Crome, it will be that we do not always like his figures, and his moonlight scenes are sometimes too yellow and conventional in tone. Crome occasionally amused himself with the 'point,' and his etchings class very well with Ker's and other beautiful examples of English etching. John Sell Cotman was one of the Crome school. His works are clever, and he paid great attention to the skies of his pictures. We admire the brilliancy of his skies and the light-green tints of his foliage; whilst the figures and cattle sometimes remind us a little of Hand.

CROS, DU.

Sale in 1801.

*Right Hon. Sir William Hamilton.*  
The Arch of Titus . . . £42 2 0  
View of the Sibyls' Temple at Tivoli . . . 48 6 0  
Ditto of the Cascatelli of Tivoli . . . 45 3 0

1802.

*Duke of St. Albans.*  
View of the Temple of the Sibyls at Tivoli . . . 28 7 0  
The Companion . . . 42 0 0

1815.

*Edward Carr, Esq.*  
A drawing of the Arch of Titus; from the collection of Sir William Hamilton . . . 21 0 0

CROSSE, LEWIS. See HENRY STONE.

CRUYL, LEVINUS. Born at Ghent about the year 1610.

Sale in 1856.

*Samuel Rogers, Esq.*  
The Quirinal Palace at Rome, with Figures . . . £5 5 0

CUMMING, P. R. H. A. See Sir J. REYNOLDS.

CUYLENBURG, ABRAHAM VAN. Born at Utrecht in 1639. Dutch School.

Sale in 1802.

Nymphs in a Landscape . . . £3 5 0

1805.

Nymphs Bathing, with Architectural Scenery . . . 2 5 0

1807.

*Edward Cox, Esq.*  
A woody Landscape, with Nymphs Bathing . . . 7 7 0

1824.

*Sir Mark Masterman Sykes, Bart.*  
A Nymph at a Fountain . . . 6 0 0

1830.

*Frederick Benjamin King, Esq.*  
Diana and her Nymphs . . . 5 5 0

1837.

*William Esdaile, Esq.*  
Nymphs near some Ruins, in an upright Landscape . . . 4 10 0

Mr. Edward Cox's example of Cuylenburg, which was sold in 1807, is described in the catalogue as painted in the style of Poelenburg; and George Stanley, in his edition of Bryan's Dictionary, when speaking of Cuylenburg, confirms the remark by saying that his figures are abortive imitations of Poelenburg. Although it is clear that Poelenburg's pictures are very difficult to imitate or copy, being so elaborately finished, yet it is well known that other painters besides Cuylenburg made the style of Poelenburg their model: we may mention, for example, Vertange and Hans-

bergen. In regard to the subject of this note—viz., Cuylenburg, or Cuylenburg—it may be observed that his small figures are most like Poelenburg's, and, as a rule, his figures are more like Poelenburg than the landscape backgrounds of his pictures. Cuylenburg occasionally painted single figures, and these figures in his bacchanalian and mythological subjects are sometimes about a foot high.

CUYP, JACOB GERRETZE, called OLD CUYP. Born at Dort about the year 1580. Pupil of Abraham Bloemaert. Dutch School.

Sale in 1838.

*M. M. Zachary, Esq.*  
Portrait of a Young Woman, in a Black Dress with a Ruff . . . £7 15 0

Old Cuyp, as he is called, was one of the many scholars of Abraham Bloemaert. Although his name seems half eclipsed by that of his highly gifted son, still he deserves a separate notice in the history of the Dutch School. We may fairly say of him that he was a clever painter, and one who seemed at home in a variety of subjects. He could paint landscapes and battle pieces, yet is better known as a portrait-painter; and his skill in arranging family groups, so as to give them the appearance of fancy pictures, is much applauded. Further, as a portrait-painter we may speak of him as an excellent colourist; and it seems only fair to his memory to assume that the beautiful sunny glow which he contrived to give to many of his portraits may have first suggested to his son his views of harmony, and his taste for making the effects of sunshine his particular study, and which he brought to the greatest perfection. In the general character of his portraits, and his fondness for dark dresses and quiet backgrounds, as well as in the large white ruffs in which his portraits are usually painted, we are reminded of Vander Helst; and if they be not so vigorously drawn as the portraits of the latter painter, yet they appear to us not inferior, because there is something about the sunny colouring of Old Cuyp's pictures which always pleases us.

CUYP, ALBERT. Born at Dort in 1660; living in 1672. Pupil of his father Jacob Gerritze Cuyp. Dutch School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
A View on the Scheldt . . . £105 0 0

1801.

*Earl of Besborough.*  
A Landscape and Cattle . . . 409 10 0

A View of Dort . . . 64 1 0

Cattle and Figures . . . 20 9 6

Morning and Evening; a pair . . . 33 12 0

A View of Dort . . . 37 16 0

A Landscape with Cattle . . . 78 15 0

Ruins and Figures, in a Landscape . . . 178 0 0

*Sir William Hamilton.*

A Landscape, with Cattle and Figures . . . 94 10 0

A Landscape, with Cows . . . 19 19 0

1802.

*Countess of Holferrness.*

A Landscape, with Ruins, Cattle, and Figures . . . 25 4 0

A View in Holland; a Winter Scene . . . 64 1 0

*Lord Darnley.*

A View of Dort, with Shipping . . . 121 16 0

*Duke of Bridgewater, &c.*

A View in Holland; a Frost Scene . . . 147 0 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*

A Landscape and Cattle; afterwards in the

Bridgewater Collection . . . 54 12 0

A Landscape, with Travellers; formerly in Mr.

Barnard's collection . . . 180 0 0

A Landscape and Figures; formerly in the Le

Brum Collection . . . 309 15 0

A Landscape, with Cows in the Water; from

Mr. Barnard's collection . . . 126 0 0

— *Nesbitt, Esq.*

A Village on the Sea-coast . . . 31 10 0

A Landscape, with a Horse and Cattle . . . 79 16 0

A Sea Piece . . . 178 10 0

1803.

*Richard Walker, Esq.*

A View of Dort . . . 63 0 0

A Landscape, with a White Horse and Sheep;

from Mr. Farling's collection . . . 157 10 0

*Walsh Porter, Esq.*

The Prince of Orange on Horseback, with At-

tendants going out to the Chase . . . 145 0 0

A Landscape, with Figures on Horseback; from Mr. Delme's collection . . . . .		£101 17 0	<i>Earl of Liverpool.</i>		
<i>Walsh Porter, Esq.</i>			A Landscape, with a View of a Village near a Coast . . . . .		£205 0
A Group of three Cows in a Landscape . . . . .		315 0 0	1831.		
— <i>Bosellis, Esq.</i>			<i>Hon. Mr. Vernon.</i>		
A Winter Piece . . . . .		26 5 0	A View on the Banks of a Lake . . . . .		204 15
— <i>Bryan, Esq.</i>			<i>John Maitland, Esq.</i>		
A Landscape and Cattle . . . . .		57 15 0	A Landscape, with a Horseman in conversation with a Peasant; from the Le Brun Collection . . . . .		80 17 0
A Landscape, with Cattle and Figures . . . . .		225 0 0	1832.		
A Frost Piece . . . . .		614 0 0	<i>George Watson Taylor, Esq.</i>		
1811.			A small Picture of Cattle and Figures . . . . .		134 8 0
<i>Henry Hope, Esq.</i>			1833.		
The Angel appearing to the Shepherds . . . . .		52 10 0	<i>Chevalier Sebastian Erard.</i>		
1813.			Portrait of a Man, in a Black Dress and Ruff, holding his Gloves in his left Hand . . . . .		
<i>M. La Fontaine.</i>			A Landscape, with two Men reposing on the Ground, near them a Woman with a Crook in her Hand, and some Cattle . . . . .		399 0 0
A Piebald Horse, near a Suttle's Booth . . . . .		23 2 0	1834.		
A Cow in a Landscape . . . . .		12 1 6	<i>Viscountess Hampden.</i>		
A Saddle-horse tied to a Tree; distant Figures, &c., by De Vlieger . . . . .		22 1 0	A Landscape, with a Ruined Building, and Figures keeping Cows and Sheep . . . . .		105 0 0
Interior of a Stable, with Cows at rest . . . . .		40 19 0	1836.		
A Landscape, with Horses and Huntsmen . . . . .		262 10 0	<i>Sir Charles Bagot, G.C.B.</i>		
<i>John Willett Willett, Esq.</i>			Sheep in a Stable . . . . .		30 9 0
A Landscape, with Figures and Cattle . . . . .		283 10 0	1838.		
A View on the Coast of Holland . . . . .		105 0 0	<i>M. M. Zachary, Esq.</i>		
1815.			A Woman milking a Cow, three other Cows seen in the Distance . . . . .		178 10 0
<i>Edward Core, Esq.</i>			1839.		
A View in Holland; a drawing . . . . .		2 0 0	<i>John Knight, Esq.</i>		
<i>John Knight, Esq.</i>			A Landscape, with Cattle and Figures . . . . .		1,010 0 0
A Cattle Piece . . . . .		157 10 0	Five Cavaliers exercising near a Château . . . . .		55 12 0
1821.			1840.		
<i>John Webb, Esq.</i>			<i>Sir Simon H. Clarke, Bart.</i>		
Christopher Columbus in his Study . . . . .		105 0 0	The Angels appearing unto the Shepherds . . . . .		95 11 0
Cattle, in a Landscape . . . . .		94 10 0	A Castle, on a precipitous Rock, overlooking a Bay, in which Vessels are lying; a brilliant Moon is shining on the Water . . . . .		357 0 0
1822.			A View near the River Maas, with a Woman milking a Cow; from the collection of M. Robit . . . . .		955 10 0
<i>Marquis of Bute.</i>			1841.		
The Prince of Orange and others at the Siege of a Fortified Place . . . . .		63 0 0	<i>Hon. Lady Stuart.</i>		
A Halt at a Suttle's Booth . . . . .		136 10 0	A View on the Maas, looking towards the City of Dord . . . . .		1,102 10 0
Peasants watching Cattle by a River . . . . .		118 13 0	Ditto . . . . .		1,508 10 0
1823.			Cattle on the Banks of a River . . . . .		577 10 0
<i>George Watson Taylor, Esq.</i>			1842.		
A small octagon Picture of a Peasant, with four Cows . . . . .		85 1 0	Cows on the Bank of a River . . . . .		89 0 0
1824.			1844.		
<i>Ralph Bernal, Esq.</i>			<i>Jeremiah Harman, Esq.</i>		
A Landscape, with Cattle . . . . .		313 19 0	A Group of four Cows . . . . .		420 0 0
1826.			A View of Dord from the River . . . . .		1,030 10 0
<i>Lady Holland.</i>			1848.		
Portrait of a Nobleman . . . . .		28 7 0	<i>Richard Sanderson, Esq.</i>		
<i>Admiral Lord Radstock.</i>			A Landscape, with the Prince of Orange and his Sons going out Coursing; from the collection of Count de Morny . . . . .		566 10 0
Portrait of a Lady in Black Drapery, holding a Fan . . . . .		52 10 0	<i>Count de Morny.</i>		
1827.			The Embarkation of Prince Maurice . . . . .		189 0 0
<i>Duke of Bedford.</i>			A Landscape, with Ruins, Cattle, and Sheep . . . . .		63 0 0
A Brown Horse in a Stable . . . . .		73 10 0	Interior of a Rustic Cottage, with Figures and Cows in the background . . . . .		598 10 0
A Group of Sheep . . . . .		94 10 0	A Meadow, with Cows and Sheep . . . . .		514 10 0
A Flemish Prize Ox, preceded by a Man beating a Drum, and Groups of Children . . . . .		73 10 0	<i>William Wells, Esq.</i>		
A Landscape, with a Peasant watching his Sheep; from the collection of Mr. Rigby . . . . .		508 10 0	A Landscape, with two Horsemen near a Shepherd . . . . .		315 0 0
1828.			Cows and Oxen at Pasture . . . . .		409 10 0
A Woman milking a Cow . . . . .		52 10 0	<i>Richard Sanderson, Esq.</i>		
<i>M. M. Zachary.</i>			A small Landscape, with Peasants and Cattle; from Mr. Watson Taylor's collection . . . . .		117 12 0
A Landscape, with Portraits of a Dutch Lady and Child . . . . .		31 10 0	1850.		
A Landscape, with Lake Scenery, and a Mounted Cavalier conversing with a Peasant; formerly in the collection of Mr. Crawford . . . . .		1,365 0 0	<i>Earl of Ashburnham.</i>		
1829.			A Ruined Château, towards the Gateway of which a Cavalier is riding. Bought in at . . . . .		2,100 0 0
<i>Richard Mortimer, Esq.</i>			1858.		
Preparing for the Chase, with a Portrait of Prince Maurice, and other Figures . . . . .		462 0 0	<i>Colonel Hugh Baillie.</i>		
<i>Thomas Emmerson, Esq.</i>			A Landscape, with Figures, a Church Spire, and other Buildings in the Background . . . . .		588 0 0
The Conversion of St. Paul . . . . .		155 8 0	1861.		
Cattle and Figures, in a Landscape . . . . .		69 6 0	<i>Charles Scarisbrick, Esq.</i>		
'La Partie de Chasse du Prince d'Orange,' from the collection of M. De la Peyrière . . . . .		1,003 0 0	A Pastoral Subject, with a Woman milking a Cow, two Peasants watching the Boats on the River; from Alton Towers . . . . .		420 0 0
<i>Lord Gwydir.</i>			1864.		
Exterior of a Stable, with Grooms watering Horses . . . . .		60 18 0	Two Cavaliers halting before a Château . . . . .		63 0 0
Interior of a Barn, into which a Peasant is leading some Cows . . . . .		58 16 0			
Peasants, with a Group of Cattle on the Bank of a River . . . . .		53 11			
A Scene on the Ice . . . . .		194 5			



According to Pilkington, the only painter whom Cuypp received instruction from was his father. It is true that in his profession he was sometimes associated with Arnold Vander Neer, and would occasionally insert figures in his pictures; yet, when we come to compare their works, we cannot reasonably suppose that Cuypp was indebted to Vander Neer for instruction. Nature was evidently Cuypp's chief instructor; from her he acquired his exquisite taste in representing 'daylight' and 'sunshine.' The prices affixed to some of the pictures above show how highly his works are prized, and it may be added that £5,000 was once offered for the landscape by Cuypp which adorns the collection of Major Martin. It is wonderful to notice in Cuypp's landscapes how he produced the most charming effects of sunshine, with apparently little trouble, in a simple and easy way. His tints are few, and his pencilling does not vary

much in *modus*; yet with simple colours, and an almost studied omission of contrasts, he contrived to throw sunshine over his pictures in a manner so cheering and so lovely that his very name has become an 'art term,' and we all know what is meant when a picture is described as being 'Cuypp-like' in effect. Cuypp's figures are very excellent, and, when introduced into his sunny pictures, seem, in an extraordinary manner, to feel the hot sunshine in which Cuypp has placed them, and his peasants appear to sympathise with their thirsty cattle. Cuypp and Karel du Jardin occasionally painted figure subjects on a large scale, but they do not interest us so much as their ordinary landscapes; and even when Cuypp introduced figures about two or three feet high into his landscapes, they rarely please us so well as his landscapes with small figures.

## D

**DAHL, MICHAEL.** Born at Stockholm in 1656; died in 1743. Pupil of Ernastræn Klocke.

Sale in 1796.

*Jacob More, Esq., and Mons Lisa.*

A Pair of Views in Lancashire . . . . . £1 1 0

The numerous fine examples of this painter in the galleries at Petworth are sufficient to attest Dahl's merits as a painter. It will be remembered that he painted in England during the same time as Kneller, and there is much that is analogous in their portraits; as a rule he blended his tints more than Kneller did, and, as it is with Kneller, we notice too great a sameness in his female portraits. Bryan does not tell us anything about Dahl's landscapes, and the above sale note cannot refer to John Christian Dahl, the landscape-painter, because he was not born until 1788.

**DANCE, R.A., SIR NATHANIEL.** Born in London in 1734; died at Winchester in 1811. Pupil of Francis Hayman. English School.

Sale in 1820.

*Lady Holland.*

The Worn-out Soldier . . . . . £6 6 0

A Landscape, with Horsemen halting . . . . . 3 5 0

1830.

A Portrait of Arthur Murphy . . . . . 15 4 6

Some writers draw comparisons between the works of Dance and the works of Sir Joshua Reynolds. There may be something about the more richly coloured pictures of Dance—for example, in his historical pictures—which seems to exhibit a preoccupation of the 'glazed style,' which Reynolds carried to such perfection; yet, should the student always seek for this kind of painting in Dance's works, he will simply look for it in vain. First of all it should be remembered that Dance could not only turn his pencil to various subjects, but was likewise gifted with the knack of varying his pencilling and style of painting at pleasure. We sometimes meet with him in what may be described as his Hayman or Hogarthian style, in which the face-shadows are heavy and dark, and when he was particularly fond of painting his gentlemen in red coats; but the red is not a bright red, it is the opaque dull red of the old English School. It will be seen how different these portraits are from his later and highly finished works. In the first place, the latter strike us as being very light pictures, and on closer inspection we find that they are smoothly painted, whilst the delicate finish of the draperies, and the pains displayed in painting the jewellery and other accessories, remind us neither of Reynolds nor Hayman, but are more like the work of Pompeo Battoni and other foreign artists of the same class. Dance's style of head-painting is very well exhibited in William Daniell's lithographs from his portraits.

**DANDRIDGE, B. See BANCK.**

**DANIELL, THOMAS, R.A.** Born at Kingston-on-Thames in 1740; died in 1840. English School.

Sale in 1819.

*Mathew Mitchell, Esq.*

A View in the Interior of India . . . . . £5 10 0

1825.

View of a great Pagoda in Hindostan . . . . . 31 10 0

1830.

A View on the Thames at Twickenham . . . . . 8 12 0

1836.

*Alexander Copland, Esq.*

View of an Indian Palace, with Elephants . . . . . 22 1 0

1802.

*William Cox, Esq.*

View at Rajmahal, on the River Ganges, East India . . . . . 2 0 0

1803.

*John Allnutt, Esq.*

St. Michael's Mount; in water-colours . . . . . 2 0 0

Anglers near a wooden Bridge . . . . . 1 3 0

A View in India, with the Temple of Agra . . . . . 4 4 0

The Upas Tree; engraved . . . . . 2 10 0

The Battle of the Nile . . . . . 1861. £42 0 0

1865.

*Samuel Cartwright, Esq.*

Indian Women floating their Lamps upon the

Ganges; Moonlight . . . . . 22 1 0

A View of East Doon, in the Isle of Wight . . . . . 5 0 0

An Indian Grass-gatherer on the Banks of the

Ganges . . . . . 3 10 0

View of East Dean and Bonchurch, Isle of

Wight (1827) . . . . . 4 10 0

The most interesting works of Thomas Daniell are the pictures which he painted when in India; and we like these pictures all the more for their original character; they do not appear to remind us of any other English painter. His views of Indian palaces and other subjects of the same class, although thinly painted, are nicely finished; he loved to represent powerful effects of 'light and shade,' and his skilful way of showing buildings and other objects reflected in water is not easily forgotten. Like Sir George Beaumont, he would frequently pass over his pictures a rich golden glaze; the effect of this is very pleasing, except on the sky, which sometimes appears too brown. At other times we notice an inequality in the skies, which may be attributed to some imperfection in the priming of the canvases, causing stains to appear in different parts.

**DANKAERTS.**

Sale in 1830.

A Pair of Interiors . . . . . £2 5 0

There is no mention of this painter in 'Bryan;' whether the name be intended for Dankers is a question for consideration. It seems that there are two Dankers; the Rev. J. T. James only alludes to them in the following manner:—Henry Dankers—W. England—D. Norfolk—landscape—B. Hague—fl. 1674. 'John Dankers—history—fl. Amsterdam.' Some of the landscapes of the former are a kind of topographical pictures, in which are introduced portraits of eminent people on a small scale; his figures are executed with a certain amount of taste, and he loved to give a sunny glow to his pictures. In some of his works Dankers may be described as a superior kind of decorative painter, a kind of Edema; only there is a richness and depth of tone in his landscapes which we rarely find in Edema's.

**DAVID, JACQUES LOUIS. See MENGES.**

**DAVIS, R. B.**

Sale in 1827.

Portrait of a favourite Racer, and Figures at

Newmarket . . . . . £9 9 0

1863.

*Elhanan Ricknell, Esq.*

Shooting the Popinjay . . . . . 5 0 0

This artist was an amusing painter, and spent a great deal of time in finishing carefully the little figures which he crowded into his sporting pictures. Connoisseurs who are interested in turf history will probably find in his works faithful portraits of some of the bygone heroes of the turf. There is another Davis—viz., J. P. Davis, a portrait-painter. His works are pleasing in colouring, particularly in the flesh tints; they remind us of the Raelburn School, but his way of dressing his figures is more like Lawrence.

**DAWE, GEORGE, R.A. See SIR T. LAWRENCE, P.R.A.**

**DAYES, EDWARD. See A. PETHER.**

**DEAN.**

Sale in 1801.

*Sir William Hamilton.*

Two small oval Pictures of the Rising and Setting

Sun, with Figures by Fabris . . . . . £1 4 0

**DECKER (or DEKKER).** Dutch School. Flourished towards the latter part of the seventeenth century.

Sale in 1801.

*—Slade, Esq.*

An upright Landscape . . . . . £3 15 0

An upright Landscape . . . . .	1802.	£12 12 0
A Landscape . . . . .		4 1 0
<i>Duke of Bridgewater, &amp;c.</i>		
A View in Flanders . . . . .		7 17 6
A Landscape, with a Cottage . . . . .		5 5 0
1803.		
A View on a River, with Buildings . . . . .		6 16 6
A View on a River . . . . .		23 1 0
A small Landscape, with a Cottage . . . . .		5 10 0
A View in Holland . . . . .		12 0 6
1804.		
— <i>Bryan, Esq.</i>		
A Landscape . . . . .		32 11 0
1809.		
<i>Sir George Pauncefote, Bart.</i>		
A Landscape, with a Cottage, Cattle, and Figures . . . . .		25 14 0
1813.		
A Landscape, with Buildings and Figures . . . . .		21 0 0
Bought in at . . . . .		
— <i>Clay, Esq.</i>		
A Landscape, with Cattle and Figures . . . . .		10 5 0
1821.		
<i>John Webb, Esq.</i>		
A Water-mill . . . . .		73 18 0
1823.		
A Landscape, with Ruins and Figures . . . . .		6 0 0
<i>George Watson Taylor, Esq.</i>		
A Landscape, with Water and Buildings . . . . .		39 18 0
1825.		
View of a Village; Evening Scene . . . . .		37 16 6
1827.		
<i>Viscount Cremorne.</i>		
A woody Landscape, with Figures . . . . .		15 15 0
1828.		
<i>M. M. Zachary, Esq.</i>		
View on a Canal in Holland, showing the Residence of Ostade, with Portraits of Isaac Ostade and his Family; by Isaac Ostade and Decker . . . . .		86 2 0
1829.		
<i>George Hibbert, Esq.</i>		
A River Scene, with Vessels and Figures . . . . .		32 11 0
1830.		
A Landscape and Figures . . . . .		3 18 0
<i>Richard Mortimer, Esq.</i>		
A Landscape, with Figures by Isaac Ostade . . . . .		189 0 0
1836.		
A River View, with Buildings and Figures . . . . .		22 11 6
1843.		
<i>William Wells, Esq.</i>		
Buildings on the Bank of a River; a pair . . . . .		14 3 6
<i>Count de Morny.</i>		
A woody Landscape, with a Cottage in Ruins . . . . .		11 11 0
1801.		
<i>Charles Scarsbrick, Esq.</i>		
A Landscape, with Figures . . . . .		13 13 0
A Landscape, with a rustic Cottage among Trees, a Girl cleaning a Pail near a Pump . . . . .		15 15 0

Those who are acquainted with Ruysdael's dark landscapes, and with the small woody landscapes of De Vries and Waterloo, can easily picture to themselves the works of this painter. It will be seen by referring to the sale notes that his most important works appear to be those which have figures in them by Isaac Ostade; but we also find one described as 'A Water-mill' selling for a good price, although it does not seem that there are any figures in it by Isaac Ostade. Decker, however, like Ruysdael, was an excellent painter of running water, as well as of river-bank scenery. In reference to the general colour of his pictures, we may say that they are rather dark; and the leafage of his trees, in colour, usually inclines more to a dark-green than a brown. His landscapes are often relieved by pleasant silvery skies, whilst the correct perspective of his avenues, the neat pencilling of his cottages, and the pains which he bestowed on his works generally, combine to make them favourites with collectors; so that we find him represented in many important galleries.

## DEHAYS.

La Surveillante . . . . .	Sale in 1836.	£32 0 0
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DELEN, DIRK, or THEODORE, VAN. Born at Heusden about 1635. Pupil of Frank Hals. Dutch School.

Sale in 1806.

<i>Marquis of Lansdowne.</i>		
Interior of a Church, of Grecian architecture, enlivened with numerous Figures . . . . .		£9 9 0

1822.

<i>Marquis of Bute.</i>		
Interior of a Temple, with Figures representing the Circumcision . . . . .		17 6 0
A Church Piece . . . . .		26 5 0

1827.

<i>Viscount Cremorne.</i>		
Architectural Front and Garden Scene, with Figures by Frank Hals . . . . .		8 15 0
The Pool of Bethesda, with Figures by Frank Hals . . . . .		14 14 0

<i>Duke of Bedford.</i>		
Interior of a Nobleman's Hall, with Groups of Figures . . . . .		16 5 6

<i>1830.</i>		
A Mansion, with Figures by Teniers . . . . .		60 18 0

<i>1836.</i>		
<i>Henry John Hinchcliffe, Esq.</i>		
Entrance to a Palace, with Figures by Francks . . . . .		12 0 0

<i>1839.</i>		
<i>William Mollish, Esq.</i>		
A Ball in the Court of a Palace, with Figures by Apshoven . . . . .		63 12 0

<i>1859.</i>		
<i>Hon. Edmund Phipps.</i>		
The Courtyard of Rubens's House at Antwerp, with Figures seated at a Table . . . . .		22 1 0

<i>1860.</i>		
Exterior of a Palace, with Classical Figures . . . . .		9 19 6

<i>1862.</i>		
<i>W. W. Burdon, Esq.</i>		
View in the Courtyard of a Palace, with Figures by Palamedes . . . . .		15 15 0

It seems that Van Delen was particularly fond of seeking the aid of other painters to insert figures into his church pieces and architectural subjects. There are no fewer than five different figure-painters mentioned in the above notes; and Bryan adds that Van Harp sometimes painted the figures in Van Delen's pictures. When we consider that the principal Dutch and Flemish cathedrals and churches were painted over and over again by numerous church-painters of the seventeenth century, it is not strange that there should be a considerable resemblance in their productions. Thus in the pencilling and manner of finishing Van Delen reminds us of De Lorme; but in colouring his works are very different from De Lorme's, the latter being usually so yellow, whilst Van Delen's are generally cold or pure in colouring. Van Delen's interiors are as charmingly finished as Abel Grimmer's, only the church pieces of the latter are usually on a smaller scale.

DELLON, R. or B. See PINE.

DELRIEME.

Sale in 1823.

A Picture of Still Life . . . . .		£10 10 0
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DENIES, ISAAC. See VANDER AELST.

DENIS (or DENYS), SIMON. Born at Antwerp in 1750; died at Naples in 1815. Pupil of Antonissen. Dutch School.

Sale in 1802.

An Italian Landscape, with Figures; an Evening Scene . . . . .		£15 4 6
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<i>1821.</i>		
A Landscape, with Cattle . . . . .		20 0 0

<i>1839.</i>		
<i>Prince Poniatowski.</i>		
A Bay on the Coast of Sicily . . . . .		11 0 6

View of the Acropolis of Athens . . . . .		7 17 6
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<i>1840.</i>		
<i>Sir Simon H. Clarke, Bart.</i>		
A Farm struck by Lightning, with Cattle and Figures escaping . . . . .		8 18 6

A View in Sicily, with Buildings on the Shore, and Cattle and Figures in the foreground . . . . .		27 6 0
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DENNER, BALTHASAR. Born at Hamburg in 1685; died in 1747. German School.

Sale in 1801.

<i>Earl of Desborough.</i>		
Head of an Old Woman . . . . .		£26 14 0

<i>1802.</i>		
<i>W. Beckford, Esq., of Fonthill.</i>		
Portrait of an Old Lady . . . . .		51 9 0

<i>Paul d'Aigremont, Esq.</i>		
Portrait of Denner; by himself . . . . .		8 18 0

A Pair of Female Heads . . . . .	1803.	£26 5 0
Head of an Old Woman . . . . .	1809.	37 10 0
<i>Charles Lambert, Esq.</i> Portrait of his Father . . . . .	1812.	7 17 6
His Own Portrait; from Mr. Pawne's collection . . . . .	1821.	31 10 0
Portrait of his Wife; from the same collection . . . . .	1827.	29 18 0
Portrait of an Old Man . . . . .	1831.	10 10 0
<i>John Maitland, Esq.</i> Portrait of Denner's Mother reading the Bible; from Mr. Van Zantere's collection . . . . .	1836.	33 12 0
Head of an Old Man, in a Brown Dress . . . . .	1848.	27 6 0
<i>Count De Morny.</i> Head of an Old Man . . . . .	1861.	178 10 0
Portrait of a Woman; signed and dated 1724 . . . . .	1861.	625 0 0
<i>Charles Scarrisbrick, Esq.</i> An Aged Man, seated at a Table, his arm resting on a Book . . . . .	1861.	22 1 0

This singular portrait-painter finished his pictures so highly that there now seems something synonymous between the painter's name and the manner of painting which he delighted in. The present fashion of condemning his works is strangely opposed to the large prices which have occasionally been given for them. Whatever writers may think proper to say against them, his pictures have so long occupied places in choice British cabinets that their author's name is in little danger of being erased from the catalogue of 'known painters.' There is an originality about Denner's heads which pleases us. His heads are of life-size, and they exhibit a surface almost like enamel painting; many of them would possess greater value were they better coloured. Some of Denner's portraits are very good, and display a greater amount of dignity than we usually see in his fancy heads. We feel that there are force and expression given to the features, whilst the quiet dark dresses in which he liked to paint his sitters harmonise agreeably with the large but neatly finished ruffs and flowing wigs. Like many of the old Flemish painters, he preferred leaving the backgrounds of his portraits dark, and without any subject represented in them. Amongst his fine portraits we may mention one of Handel, in the possession of Lord De la Warr. Bryan compares Enoch Seeman's portraits with Denner's, but the comparison is not a very happy one. As Seeman painted George II., we may call him Kneller's successor; at the same time we must admit that he was a very inferior painter to Kneller. According to Bryan, there were three other painters of the same name and family. The portraits of E. Lilly, who was rather an earlier painter, remind us a good deal of Seeman's. Lilly's portraits possess some merit, although his style is too hard and dry to be agreeable; and he failed when he attempted to place his figures, or the hands of his figures, in difficult positions. In the beginning of the present century there was a miniature-painter of the name of Peter Lily; he was represented at the Loan Collection of Miniatures at South Kensington in 1865. If we cannot say much in favour of Enoch Seeman's portraits of men, yet we may admit that when he was fortunate in securing a pleasing female sitter he succeeded in making a very fair picture, the same being brightly and agreeably coloured. There was a portrait-painter of the name of Danner, who lived about the same time as Denner. His portraits are clever and effective, although painted with very little colour. Ed. Loving's portraits slightly resemble Seeman's; they are painted in a hard dry style, and there is a great deal of red in the colouring. By way of contrast with the patient Denner, we may mention Jacob Bachler, a Dutch painter of the early part of the seventeenth century. We are told in the dictionaries that his facility of execution was so surprising that he painted a half-length portrait of a lady, adorned with rich drapery and jewels, in one day. If this be true, one might infer that Cornelius Jansen, and other portrait-painters of the same class, did not spend so much time on the dresses and jewels of their pictures as one might suppose.

## DENNY.

Sale in 1802.

Four Scenes from Domestic Life . . . . .	£3 15 6
Ditto . . . . .	4 14 6
Ditto . . . . .	4 14 6

DERICK (or DERYCK), PETER CORNELIUS. See C. JANSEN.

## DESIDERIO.

Sale in 1856.

<i>Samuel Rogers, Esq.</i> A View in Front of a Castle, with numerous Figures witnessing a Public Execution . . . . .	£9 0 0
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DESPORTES, FRANÇOIS. See J. WOOTTON.

DEUSEN, O. V. See TERBURG.

DEVIS, ARTHUR. Born at Preston in Lancashire about the year 1708; died in 1787. Pupil of Peter Tillemans. English School.

The works of Arthur Devis and Downman bear some resemblance to each other. Both of them may be called portrait-painters in miniature; not that they were miniaturists in the common acceptance of the term, yet they bestowed a miniature-like finish on their small portraits. It will be seen that Devis bestowed great pains on the drawing of the heads and hands. His portraits are usually small whole-lengths, about fifteen or eighteen inches high, and his fancy was to represent them seated in a room, or else he would place behind them a landscape background, highly finished, so that there is generally a fancy character about his works. Devis loved to take pains in finishing the accessories and furniture of his interiors; and few painters of his time could excel him in his neat way of painting books bound in old brown calf, which are lying on tables or on bookshelves. His pictures are rarely brilliant in colour, for he was partial to cool and broken tints. His chief aim was to give power to the heads; and if these be sometimes thinly painted, yet they never appear dry or wanting in expression. Some of Rigaud's small portraits, with elaborately finished backgrounds, resemble Arthur Devis's works. The works of Thomas Hill, a portrait-painter of the same period, are very neatly finished, and are not without character. Guzzardi's small whole-length portraits appear to belong to the same school of painting, and they are as highly finished as Arthur Devis's. The works of the former, however, are not always pleasing likenesses. De Wilde's small whole-length portraits and theatrical subjects may be mentioned here. Many of his works are neatly and prettily worked up in the manner of Arthur Devis and Rigaud; still we notice that his pencilling is broader, and in some examples approaches to coarseness. Scaton's small full-length portraits in landscapes are nicely painted and highly finished; his figures, however, occasionally appear too tall; his works may be classed with the above. Henry Walton's portraits are pencilled very lightly; so that in this respect they remind us more of Gainsborough's early and semi-miniature portraits than of Devis's works. Gaultier's small full-length portraits, painted in the latter part of the last century, may be classed with Rigaud's, but in style they are more severe, his touch being singularly dry and hard. The landscape backgrounds of his portraits are finished in the elaborate manner of Antonissen. Gaultier likewise painted historical subjects. J. Lauwers was an artist of the latter part of the last century, and his style belongs to the Rigaud type. He was a later painter than Hoet, but his manner of painting is not unlike Hoet's. A large and very interesting collection of Anthony Devis's landscapes are in the possession of Dr. Martin F. Tupper, at Albury, Guildford—a house long occupied by the painter. Some of his landscapes are compositions, and others are faithful views of English scenery. Most of his pictures are carefully and elaborately finished in the manner of George Smith of Chichester. Although it is true that Devis's style of landscape-painting is wholly unlike the landscape art of the present day, still his works can always be looked at with pleasure; and we feel that he was successful in producing the effects which he aimed at.

DEVIS, ARTHUR WILLIAM. Born in England in 1762; died in 1822. Pupil of his father, Arthur Devis. English School.

Sale in 1827.

<i>Lord de Tabley.</i> Whole-length Portrait of Mademoiselle Parisot as Hebe . . . . .	£21 0 0
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Arthur William Devis launched into a style of painting which is very unlike his father's; for example, he attempted portraits in a semi-theatrical style, or would give a Lawrence-like character to his female figures. Afterwards we find him competing with the historical painters of his day; and all must feel how strikingly superior his great picture of the death of Nelson, at Greenwich Hospital, is to Benjamin West's picture of the same subject. In the Queen's gallery at Buckingham Palace is an excellent sketch of the former picture. In the opinion of the writer it possesses more artistic merit than the large finished picture. Notwithstanding that some of his works may be declaimed as brown and thin, yet we must not forget that he had the power of designing and grouping his figures in a most creditable manner, that he had correct ideas of light and shade, and, more important than all, was a good portrayer of character. His life-size portraits are often excellent works of their class.

DHENNIN, A. See STELLA.

DIEPENBECK, ABRAHAM. Born at Bois-le-Duc in 1607; died in 1675. Pupil of Rubens. Flemish School.

Sale in 1803.

<i>Walsh Porter, Esq.</i> The Assumption of the Virgin . . . . .	£17 17 0
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<i>—Bryan, Esq.</i> A Subject from Virgil . . . . .	11 0 6
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1827.	
The Daughter of Herodias presenting the Head of John the Baptist . . . . .	£28 7 0
1832.	
George Watson Taylor, Esq., M.P. The Inauguration of St. Robert . . . . .	26 5 0
1856.	
Samuel Rogers, Esq. The Virgin and two Angels in Adoration before the Infant Saviour . . . . .	18 7 6

Diepenbeck was an ingenious and facile painter, and could readily adapt his pencil to a variety of subjects. First of all we hear of him as a skilful painter on glass; then we remember him as one of Rubens's eminent assistants; and, lastly, as a good original painter. Amongst his portraits is one of himself, painted in the manner of Vandyck, only rather coarser. Diepenbeck was also a good animal-painter, and was particularly fond of introducing horses into his sketches and pictures. When he painted in conjunction with Rubens, he seems to have given more impasto to his touch than Rubens did; the parts painted by him are smoother, and the colours more blended. And the same remark, of course, applies to his Rubenesque studies, which are generally so difficult to distinguish from the studies of the great man. On examining the works of Rubens closely, many are surprised at the roughness of the pencilling, it appears so slight and coarse, and the shadows are brown and transparent; thus it seems strange that his works should appear so bright and finished when seen from a little distance. Now it is not difficult to understand how it is that people not familiar with the nature of 'quality' in painting should so readily take to Rubens's school pictures, and even prefer them to the rough dashing pictures of the *caposcuola*. To such people there seems something prettier about the smooth, highly finished, and brightly coloured Rubenses, caring little whether Rubens be merely the designer of the subject or the actual painter of it. Although Diepenbeck was a figure-painter, yet he had an excellent notion of carrying out the backgrounds and accessories of his pictures. It mattered little to him whether the subject called for the sea in the background; houses and terraces, richly wooded landscape, rocks with romantic lake-scenery, or river-banks adorned with bulrushes and other water-plants, all came alike easy to him. The skies of his works are usually brilliant, and he was very liberal in the use of his ultramarine, and the colour of his landscapes generally partakes more or less of the Brughel tint.

DIEST, ADRIAN VAN. Born at the Hague in 1635; died in London in 1704. Pupil of his father. Dutch School.

Sale in 1806.	
Marquis of Lansdowne. A Landscape and Figures . . . . .	£2 10 0
1807.	
Edward Core, Esq. A View of one of the small Lakes in Switzerland . . . . .	2 12 6
1829.	
Earl of Liverpool. A Pair of Landscapes . . . . .	8 12 0

We are told that this painter learnt the rudiments of his profession under his father, William Van Diest, a marine-painter. As we are not furnished with any separate notice of this painter in our dictionaries, it will be well to say a few words about him before speaking of his son. Although his works are rarely met with, yet he appears to have been the greater painter of the two. His style of colouring does not resemble Van Goyen's, being particularly grey and silvery; the blue of his skies is pale, and he was fond of introducing large grey clouds, the edges of which are lit up with a delicate yellow, like Naples yellow; the same being reflected in the water produces a sunny Vander Capella-like effect. His men-of-war and his small fishing-boats are very carefully and prettily finished; they are thinly painted, and for colour he usually kept to his light and dark grey tints; but some of his boats are enlivened by a pale-red or light-brown sail. His foreground figures are more spirited than the figures which Bonaventura Peters used to introduce into his marine pictures. Adrian Van Diest, although he occasionally painted portraits, is chiefly known as a landscape painter. Some of his pictures are large, and, according to Pilkington, are ornamented with figures by Adrian Coloni. In the market, Van Diest's landscapes are of little value, being regarded merely as decorative pictures; yet it must not be assumed from the above sale notes that they possess little or no merit, for many of his pictures are capitally painted, especially his cabinet pictures; not that his works have any pretension to rank with the productions of the great landscape-painters of the Dutch and Flemish Schools of the seventeenth century, yet we feel that he displayed in them a good feeling for the picturesque. His compositions please us, particularly those which represent river scenery. Some of the landscapes which he painted when in England are compositions, and we find in them Italian buildings, and small round towers with pyramidal roofs, similar to the towers which we see in Both's Italian landscapes; but the figures are English, and even the landscape is like some of our inland river scenery. We may say of Van Diest that

although his landscapes are usually classed with decorative pictures, yet many of them are bold and effective works. He was fond of introducing a great deal of yellow and other warm colours into the sky; consequently his skies often remind us of Marco Ricci's. Van Diest was not a careless painter, he did not hurry his work, and the foliage of his most carefully finished pictures is worked out in a neat wiry manner, a little in the style of Huisman.

DIETRICH (or DIETRICY), CHRISTIAN WILLIAM ERNEST. Born at Wicmar in Saxony in 1712; died in Dresden in 1774. Pupil of his father and of Alexandre Theele (or Theiele). German School.

Sale in 1796.	
Jacob More, Esq., and Mons. Liss. Christ and the Adulteress . . . . .	£8 8 0
A Landscape, with Arcadian Nymphs . . . . .	39 18 0
The companion . . . . .	49 7 0
1802.	
A Pair of Landscapes . . . . .	17 17 0
A Landscape, with Cattle and Figures . . . . .	4 4 0
Duke of Bridgewater, &c. A Pair of upright Landscapes . . . . .	14 14 0
Sir Simon Clarke, Bart., and George Hibbert, Esq. A Landscape, with a Waterfall . . . . .	15 4 6
1803.	
Robert Thistlewaite, Esq. A small Landscape and Figures . . . . .	2 0 0
An Interior . . . . .	6 6 0
A River Scene . . . . .	2 10 0
Count de Hagen. A Landscape, with Hermits; in the style of Salvator Rosa . . . . .	4 14 6
1811.	
Henry Hope, Esq. A Theatrical Scene by Moonlight; in imitation of Watteau . . . . .	53 11 0
1812.	
Charles Lambert, Esq. A Pair of Landscapes Christ among the Doctors; in the style of Rembrandt . . . . .	27 16 6 21 10 6
1830.	
The Blind leading the Blind . . . . .	4 0 0
1833.	
Figures crossing a Ferry . . . . .	12 15 0
1834.	
Viscountess Hampden. A Landscape, with Dancing Bears and numerous Figures . . . . .	8 0 0
1836.	
The Judgment of Solomon . . . . .	4 10 0
Henry John Hinchcliffe, Esq. A Landscape, with a Cottage and Figures . . . . .	3 5 0
1840.	
Sir Simon H. Clarke, Bart. A Peasant Girl in a Straw Hat . . . . .	30 9 0
1848.	
Count de Morny. Interior of a Grotto, with a Hermit kneeling in Prayer before a Figure of the Saviour on the Cross . . . . .	7 7 0
1861.	
Charles Scarsbrick, Esq. A classical Landscape, with Ruins, Peasants, and Sheep . . . . .	15 10 0
The Adoration of the Shepherds . . . . .	14 3 6
Christ driving the Money-changers out of the Temple . . . . .	32 11 0
1864.	
The Adoration of the Shepherds . . . . .	33 12 0

David Teniers was fond of painting pasticcis, yet he did not spend so much of his time in that kind of painting as Dietrich did. Dietrich was particularly fond of it, and perhaps more than half his works are imitations of the masters of various schools, and, as he had a fair notion of painting, most of his pasticcis are clever little pictures. Still it will be seen that generally the imitations are not sufficiently good to deceive a practised eye. For example, in his imitations of Dutch figure-pictures he was almost sure to lose himself before he got to the end of his work, and a carelessly finished head or two in one corner, or in the background, will often proclaim the imitator's touch. Some of his landscapes are brilliantly coloured, and he was fond of

<sup>1</sup> This was a joint collection contributed by the Duke of Bridgewater, Earl of Carlisle, Earl Gower, Charles Long, Esq., and — Mathison, Esq.

painting rocks and waterfalls, whilst on the heights are groups of pastoral figures, and goats climbing about. Many artists besides Dietrich exhibit great versatility of talent. The painter Amman is spoken of as one who seemed at home in every class of subject. Vertue says that Laroon was very successful in his pastels. We may notice here that Laroon's coloured drawings are singularly like his pictures in pencilling and effect.

## DINNE, VANDER.

Sale in 1830.

*Vaseunt Hampden.*  
A Vase of Flowers . . . . . £15 4 6

DOBSON, WILLIAM. Born in London in 1610; died in 1640. Pupil of Robert Peake. English School.

Sale in 1801.

*Earl of Besborough.*  
A Head of Inigo Jones . . . . . £4 4 0  
Portrait of Lord Arundel . . . . . 12 1 6  
Ditto of William Dobson . . . . . 12 12 0

*Right Hon. Sir William Hamilton.*  
Portrait of Prince Rupert . . . . . 5 5 0

*F. H. Standish, Esq.* 1827.  
Portrait of a Lady . . . . . 8 10 0

*John Webb, Esq.* 1829.  
A Miniature in Oil of the Earl of Dorset . . . . . 2 0 0

*George Watson Taylor, Esq., M.P.* 1832.  
A Portrait of William Dobson . . . . . 57 15 0

*William Mellish, Esq.* 1839.  
Portrait, whole-length, of Queen Henrietta Maria, in a Black Hat and Feather, attended by a Page with a Monkey . . . . . 36 15 6

1800.  
A Portrait of the Marquis of Montrose . . . . . 54 12 0  
A Portrait of a Cavalier . . . . . 15 15 0

There is something in Dobson's fine portraits which reminds us of both Vandyck and Lely, yet his style is not sufficiently like either for his works to be mistaken for theirs. His flesh tints are usually different from Vandyck's, and the backgrounds of his portraits are heavier and smoother in painting than Vandyck's. Dobson was an excellent draughtsman and a good colourist. Sometimes his touch is curiously dry, the impasto having a gritty or tempera surface. This kind of touching or pencilling in Dobson's portraits is much admired by connoisseurs; it is not unlikely that this peculiarity in Dobson's pencilling induced King Charles I. to call him 'the English Tintoret.' In some examples by Dobson the face-shadows are very dark, but he was not in the habit of marking in the features with dark strokes, in the manner of Hammean. Jean Battista's portraits are very good, and there is a great deal of the dignity of Dobson's style in them. Bryan speaks of David Loggan as an engraver, but we occasionally meet with portraits by an artist of the name of D. Loggan; they are of the period of the engraver, and like Dobson's works, they remind us partly of Vandyck and partly of Lely. Snellings (not Snellings) was another portrait-painter of the same type, but his works appear weak after seeing some of the former painters. The works of Tuer may be classed with the same school; the heads of his portraits are better than the hands.

DOES, SIMON VANDER. Born at Amsterdam in 1653; died in 1717. Pupil of his father, Jacob Vander Does. Dutch School.

Sale in 1801.

*— Stale, Esq.*  
Cows and Sheep drinking; a pair . . . . . £2 15 0

1802.  
A Landscape, with Cattle and Figures . . . . . 9 9 0

*Duke of Bridgewater, &c.* 1813.  
Figures and Cattle in a Landscape . . . . . 6 16 6

*— Clay, Esq.*  
Sheep in a Landscape . . . . . 5 5 0

1825.  
Peasants with Cattle in a Landscape . . . . . 6 0 0

1827.  
*F. H. Standish, Esq.*  
A Hunting Party halting beside the Ruins of a Castle . . . . . 8 0 0

1829.  
*Lord Gwydir.*  
Figures and Cattle halting at a Fountain; after Berghem . . . . . 8 18 6

There were two or three painters of the name of Vander Does. Simon occasionally painted portraits and conversations, as well as landscapes. In his landscapes he was fond of broad effects of 'light and shade; his colouring is rather

yellow, so that his pictures have a semi-Cuyp-like effect. Some of his figures likewise remind us of Isaac Ostade. His figures and sheep are often smoothly and delicately finished.

DOLCI, CARLO or CARLINO. Born at Florence in 1616; died in 1686. Pupil of Matteo Roselli, and of Jacopo Vignali. Tuscan School.

Sale in 1801.

*Earl of Besborough.*  
The Holy Family, with St. John . . . . . £47 5 0  
A Magdalen . . . . . 42 0 0

1803.

*Walsh Porter, Esq.*  
St. Catherine . . . . . 43 1 0

1804.

Head of the Saviour when young . . . . . 42 0 0  
The Virgin with the Infant Christ . . . . . 120 15 0

1805.

St. Jerome Writing . . . . . 126 0 0

1806.

*Sir George Yonge, Bart.*  
A Madonna . . . . . 69 6 0

1807.

*Edward Core, Esq.*  
St. Francis . . . . . 42 0 0

A Madonna; formerly in the Pembroke Collection . . . . . 63 0 0

1815.

The Ecce Homo . . . . . 30 9 0

1816.

*Henry Hope, Esq.*  
A Madonna . . . . . 54 12 0

1819.

*John Knight, Esq.*  
St. Apollonia . . . . . 53 11 0

1824.

*Ralph Bernal, Esq.*  
Head of a Madonna . . . . . 32 11 0

*Lord de Dunstanville.*  
A Female Head . . . . . 52 10 0

1826.

*Admiral Lord Radstock.*  
St. Agnes . . . . . 128 2 0

1829.

*Lord Gwydir.*  
The Virgin, Child, and St. John . . . . . 147 0 0

1831.

*Hon. Mr. Vernon.*  
Head of the Virgin; from the Altieri Collection . . . . . 42 0 0

1832.

*John Ever, Esq.*  
Christ breaking Bread . . . . . 162 15 0

1833.

Cardinal Borromeo . . . . . 110 5 0

St. John . . . . . 241 10 0

1836.

Head of the Virgin; a Sketch for part of his Picture of the Annunciation . . . . . 103 19 6

1839.

*Prince Poniatowski.*  
St. Cecilia . . . . . 58 10 0

1840.

*Sir Simon H. Clark, Bart.*  
St. John, in Green and Red Drapery, holding a Pen and Book; from the gallery of Lucien Bonaparte . . . . . 504 0 0

St. Matthew writing his Gospel, attended by an Angel; from the same gallery . . . . . 955 10 0

1844.

*Jeremiah Harman, Esq.*  
The Magdalen contemplating the Cross . . . . . 724 10 0

1850.

*Earl of Ashburnham.*  
The Martyrdom of St. Andrew. (?) Bought in at . . . . . 210 0 0

At the present day there are many passionate admirers of the works of Carlo Dolci; and if there be some who care less about them than others, yet most connoisseurs are willing to admit that he was a great master of his own style, that he was a gifted painter, and possessed an extraordinary control over his *modus*, as well as over his subjects. Although his compositions of many figures may not always quite please us, still we feel that the painter himself was satisfied with them, and rested not until he had bestowed, even on the most distant or unimportant parts, all the labour and pains that could possibly be required. Like Sassò Ferrato, he was fond of repeating his subjects; for example, his valuable and highly finished picture of our Saviour blessing the 'Elements,' the 'Madonna del Dito,' and his graceful picture of the daughter of Herodias with the head of St. John. Independently of the copies which he made himself, Carlo Dolci had many imitators: amongst others, Benedetto Gennari; but a more successful imitator was his daughter, Agnese Dolci.

Many may be deceived by these imitations, especially when seen by themselves; yet their inferiority is striking enough when seen at the same time as the original works of the great master, there is so much difference in the quality of the touch, in the impasto, the force and vitality of the upturned eyes. Besides all this, Carlo Dolci was pre-eminently superior to his followers when he attempted heads on a small scale. Like Domenichino, Carlo Dolci preferred keeping his colours bright and pure, his draperies being often wonderfully brilliant. Morales, the Spanish painter, called El Divino, flourished about a hundred years before the time of Carlo Dolci, yet in sentiment or feeling his subjects will bear comparing with Carlo Dolci's. The genuine works of Morales show a considerable knowledge of anatomy; but the aim or ambition of Morales was not merely to pass for a correct draughtsman, but he loved powerful colouring dearly, and was an enthusiastic admirer of the great masters of the Lombard School. There is a severity in his style which is scarcely appreciated at the present day; yet it must be confessed that Morales was successful in producing extraordinary effects of colour, and brilliant flesh tints, even when separated from the contrasting portions, such as the jet blacks and brilliant reds, which he was fond of introducing in strong relief against them. Even when the dark rich colours are removed from the flesh tints, his bright Correggiesque flesh tints retain extraordinary brilliancy or lustre, and may be regarded as curious examples of painting. Morales introduced a rich brown in the face-shadows, on which he would sometimes mark in the hair, or rather part of it, with the finest lines, as though they were put in with an engraving tool. This, of course, is a primitive manner of working, but it seems to correspond with the elaborate finish of other parts of his pictures. Morales was unquestionably a fine painter, and produced several reputable works, notwithstanding the high and difficult walk of art which he selected. In regard to Carlo Dolci, it must be remembered that his works vary considerably in 'quality,' there are some which appear brown and heavy in tone when compared with his well-known brilliantly coloured pictures; in the former the face-shadows are unnaturally brown and Spanish-like in tone. Still, Carlo Dolci's least valuable pictures possess merit; we find in them more life, with greater intensity of feeling or passion, than we usually see in the works of his imitators. As a rule, we like his female figures better than his male figures; his Madonnas and female penitents are so graceful, and he painted the hands so prettily.

DOMENICHINO. See DOMENICO ZAMPIERI.

DOMER, JAN. Flourished about 1680. Dutch School.

Sale in 1706.

A coloured Drawing; View on the Loire . . . £1 1 0

DORIGNY, LEWIS. See LE BRUN.

DORNER, JACOB.

Sale in 1816.

*Henry Hope, Esq.*  
The Roman Charity . . . . . £7 16 6

DOSSI, DOSSO. Born at Dosso, near Ferrara, about 1490; died about 1560. Pupil of Lorenzo Costa. Ferrarese School.

Sale in 1804.

The Nativity; from the Aldobrandini Palace . . £40 19 0

The works of this master are better known on the Continent than in England; yet it will be found, on examining his pictures, that he is not one of the most difficult masters to remember. There is something very peculiar and decided about his pencilling which, after a little careful study, is not easily forgotten. Dosso Dossi ranks among the fine colourists of the Ferrarese School. The landscape backgrounds of his pictures often exhibit an extraordinary degree of brilliancy, the trees being painted with a fine metallic kind of green, and present that peculiar surface and brightness which painters before Dossi's time produced by laying their colours over gold grounds. Dosso Dossi was likewise fond of introducing a great deal of ultramarine about the distant hills of his pictures, as well as in the skies. When he introduced small figures and animals into his pictures there is usually a stiffness or primitive character about both, particularly the animals; but in his larger works, the works which made his reputation, it will be seen that he displayed in the figures a style or manner of painting which is free and masterly, with a noble desire of making the figures in his compositions reach a high standard of beauty. In the flesh tints he shows a love for contrasts, the fairness of some of his figures being arranged with others of very sunny hue. About his figures there is usually more finish than impasto, and he was fond of giving a glazed or transparent effect to his works, whilst, like many of the early Italian painters, he gave to his colouring, in parts, a semi-tempera appearance. The peculiar colouring of the Ferrarese painters may be traced in other schools; we notice it, for instance, in the works of Bramantino, an early Lombard painter. The embossed goldwork of Bramantino's pictures is very pretty. We can also trace the influence of the same school in the works of Girolamo dai Libri and in the works of Morando.

DOUDYNS, WILLIAM. Born at the Hague in 1630; died in 1697. Pupil of Alexander Petit. Dutch School.

Sale in 1816.

*Henry Hope, Esq.*  
An Allegorical Subject . . . . . £3 13 6

DOUW (or DOW), GERARD. Born at Leyden in 1613; died in 1674. Pupil of Rembrandt and of Peter Kowenhoorn. Dutch School.

Sale in 1801.

*Earl of Besborough.*  
An avaricious Woman weighing her Money . . £34 0 0

1802.  
An Interior, with Figures . . . . . 57 13 0

— *Nesbitt, Esq.*  
A Portrait of Gerard Dow's Mother . . . . 26 5 0

1803.  
*Richard Walker, Esq.*  
A Woman weighing Money . . . . . 21 0 0  
Portrait of Himself touching the Violin; from the Orleans Collection . . . . . 304 10 0

A Dutch Girl . . . . . 21 0 0

1804.  
— *Bryan, Esq.*  
A Woman with a lighted Candle . . . . . 52 10 0

1807.  
*Edward Core, Esq.*  
A Dutch Servant-girl purchasing Herrings . . 58 16 0

1809.  
An Offering to Diana . . . . . 71 8 0

1812.  
*Charles Lambert, Esq.*  
'La Cuisinière' . . . . . 46 4 0

1813.  
*John Willett Willett, Esq.*  
A Philosopher in his Study . . . . . 61 19 0

A Philosopher in his Study, writing . . . . 131 5 0

1821.  
An Old Lawyer reading a Letter which a Female has presented . . . . . 42 0 0

*John Webb, Esq.*  
A Fortune-teller . . . . . 41 19 0  
A Hermit in Adoration . . . . . 152 5 0

1823.  
*David Garrick, Esq.*  
Portrait of a Boy, and the companion . . . . 43 1 0

1824.  
*Ralph Bernal, Esq.*  
A Boy, with Kitchen Utensils, &c. . . . . 48 6 0

1826.  
*Admiral Lord Radstock.*  
An Old Woman at a Window, with a Pail in one hand, and a lighted Candle in the other . . 157 10 0

1830.  
A Girl at a Window . . . . . 86 2 0

1831.  
*Hon. Mr. Vernon.*  
A Lady at a Table, with Money and Deeds before her; engraved . . . . . 105 0 0

1833.  
*Chevalier Sebastian Erard.*  
An Interior, with the Artist looking from the Window of his Study; from the collection of M. Vayer d'Argenson of Amsterdam . . . 603 15 0

1836.  
*Sir Charles Bagot, G.C.B.*  
An Old Woman at an arched Window . . . . 205 16 0

1844.  
*Jeremiah Harman, Esq.*  
Portrait of the Father of the Painter; from Paignon Dejonval's and Count Morel de Vinde's collections . . . . . 73 10 0  
His Own Portrait; from the same collections . 131 5 0  
A Dentist drawing a Woman's Tooth, at a Window . . . . . 97 13 0

1848.  
*William Wells, Esq.*  
Portrait of an Elderly Female, of the size of life. Interior, with Figures, and a Lady playing on a Virginal; from the collections of Maréchal d'Issenheim, Count du Burry, Prince de Conti, Gildemeester, and N. Desenfans . . . . . 357 0 0

*Richard Sanderson, Esq.*  
An Old Woman at a Window, with a lighted Candle; from M. Robit's collection . . . . 85 1 0

1864.

*Earl of Clare.*

An Astrologer holding a Candle, and leaning over a Book; formerly in the collections of Hesse Cassel, M. Six, La Perrier, and Mr. Barchard . . . . . £703 10 0

From anecdotes related of this painter it would seem that his works during his lifetime were held in higher estimation than the works of his master Rembrandt. James says that 'M. Spierings (the Swedish Minister at the Hague) made him an annual present of a thousand florins, merely to be allowed the first choice of all his pictures painted within the year, paying for them afterwards their regular fixed prices. One of his pictures, the subject of which was a woman with a child on her knees playing with a little girl, was purchased by the Dutch East India Company, and thought worthy to be made a present by them to Charles II. as a congratulatory offering upon his return to take possession of the throne of England.' It will be found that the prices affixed to most of the above sale notes do not represent the value of Gerard Dow's finest works; at the present day many of his fine pictures are probably worth from nine to fifteen hundred pounds. We can trace Rembrandt's influence in Gerard Dow's pictures, and it will be seen that he varied his style occasionally; for instance, his life-sized heads are pencilled less firmly than the heads in his cabinet pictures, whilst he managed to cast over the former a fine golden glow. Although in his valuable cabinet pictures we can trace Rembrandt's teaching, yet we find in them so much that is original and new to us that there is little fear of our mistaking or confounding the works of the two painters. The most striking point or feature in Gerard Dow's pictures is the firmness or decision of the touch, whilst the flesh tints are usually redder than Rembrandt's; the former obtained his rich effects by solid painting, whilst about the figures of the latter there is ever more or less of transparency and glaze. Gerard Dow loved to carve out the figures in his pictures, giving a peculiar roundness and precision to every part; he liked to finish his figures in the same way that Paul Potter finished his cattle, and the writer remembers having seen in a corner of one of Gerard Dow's celebrated pictures a stunted leafless tree, worked up or finished in fat bright touches of colour, having the knots marked in with a vigour and force very similar to the style of Paul Potter. When Gerard Dow attempted street views he was very successful in giving a picturesque character to ancient houses. How well he used to manage old arched windows and projecting turrets! Notice also his clever way of painting darkened rooms or passages taken from the street or outside; the gradations are so well preserved, the perspective so nice, that we really feel that we can see into the rooms and passages. And it is just the same if the subject be an interior; the bow-window does not appear to be the end of the picture; we feel that there is landscape beyond; or perhaps we can see the tops of some houses and trees which keep their places as properly as they appear to do when such subjects are seen through a stereoscope. In his draperies he usually preferred dark colours, yet they are not dark enough to appear heavy. And when he painted a composition of several figures the picture is generally enlivened by the introduction of some crimson or lake dresses. Gerard Dow may also be noticed as a painter of candle-light scenes: these examples rarely contain more than one or two figures; the faces of the figures are lit up with a colour almost like vermillion, whilst the darkness of the background against the dazzling brightness of the candle flame produces a startling, but not unpleasant, effect. We all know how much these works were admired by his scholar Godfrey Schalken, and how many pictures the latter painted in the same style. The anecdote of the 'broom' (see PILKINGTON) may serve to remind the student of Gerard Dow's painstaking style of finishing the accessories of his pictures. In fact, this is a point which calls for much attention in studying the works of the old Dutch and Flemish painters,—the accessories often assist us in detecting spurious works. Examine the painting of the brooms and pans, and you will not find three days' work in a broom painted by a hungry copyist.

DOUW, S. V. See WOUWERMANS.

DOW, S. V.

Sale in 1837.

*Sir Francis Freeling, Bart.*

A Halt of Sportsmen . . . . . £1 10 0

DOWGAN, DER.

Sale in 1819.

*W. N. Hewett, Esq.*

Cattle in a Landscape . . . . . £14 14 0

DRAKE, NATHAN. See HUDSON.

DRECHSLER, —. See J. B. MONNOTER.

DROLLING, MARTIN. Born at Oberghelm, near Colmar, in 1754; died in Paris in 1817.

Sale in 1813.

*M. La Fontaine.*

A Swiss Cottage . . . . . £4 0 0

In the Museum of the Louvre is a picture by this painter, representing the interior of a kitchen, with several figures.

DROOGSLOOT, NICHOLAS. Born at Dort in 1650; died in 1702. Dutch School.

Sale in 1801.

— *Slade, Esq.*  
View of a Town in the Netherlands . . . . . £2 7 0

1802.  
A Village Scene, with Peasants regaling . . . . . 6 6 0

A Tapagio, with many Figures . . . . . 9 9 0

1823.  
A Village Scene, with Beggars . . . . . 9 12 0

1829.  
*Samuel Tansley, Esq.*  
A Village Scene . . . . . 2 6 0

1833.  
Beggars Merry-making . . . . . 8 8 0

1836.  
*Sir James Stuart, Bart.*  
A Dutch Village, with Cavalry conducting Pri-  
soners . . . . . 6 16 6

Most art-biographers mention this painter, although his works at the present day are not much sought after. His pictures generally represent fairs, village scenes, or markets, as he preferred painting subjects in which he could introduce an almost innumerable exhibition of figures. In his best pictures the figures are finished in the neat and sharp manner of Teniers; but usually his merry-makings are inferior to Barent Gaal's in lightness and spirit, and are altogether too brown and thinly painted to be valuable. His figures are sometimes large for the size of the picture, being perhaps nine or ten inches high in a landscape about two feet wide. The perspective of his best pictures is very good, and we admire the sunny glow which he cast over the landscape.

DROST, N. See REMBRANDT.

DRUMMOND, SAMUEL, A.R.A. Born in 1770; died in 1844. English School.

Sale in 1863.

*Elhanan Bicknell, Esq.*  
A River Scene, after Richard Wilson . . . . . £11 0 6

Drummond's Wilson-like landscapes representing sunsets are very red in colour, and red or pinky sunsets are not often pleasing; the least agreeable of the great 'Copy's' sunsets are his red or pinky ones. Drummond's best landscapes are his red or pinky ones. Drummond's best landscapes are best composed and agreeable in effect; but as a landscape-painter he was very inferior to Richard Wilson in the management of the details, as well as in the 'quality' of his touch, parts being so waxy and feeble as to make one suppose that he sometimes finished or retouched his pictures after they were varnished. It should be remembered that he loved to imitate Wilson's Florentine pictures, and there is often something very pleasing in his rustic figures, and in the grouping of his sheep and cattle. Drummond is better known as a portrait-painter than as a landscape-painter; in feeling his portraits remind us of Sir Thomas Lawrence.

DUBBLES, HENRY. Flourished in the latter part of the seventeenth century. Dutch School.

Sale in 1801.

A Sea Piece . . . . . £7 10 0

1809.  
A Landscape, with a Sportsman . . . . . 14 14 0

1819.  
A Sea Piece . . . . . 18 7 6

*John Knight, Esq.*  
A Sea Piece . . . . . 5 0

1822.  
*Marquis of Bute.*  
A Frost Piece . . . . . 6 16 6

1829.  
*Richard Mortimer, Esq.*  
A Harbour Scene, with Vessels and Figures . . . . . 52 10 0

1830.  
*Viscount Hampden.*  
A Harbour, with Ships and Figures; formerly  
in the Hope Collection . . . . . 194 5 0

1861.  
*Charles Scarisbrick, Esq.*  
A Coast Scene, with a Fishing-boat in a Breeze . . . . . 19 19 0

A Coast Scene, with a Fishing-boat and Vessels,  
off a wooden Pier . . . . . 23 2 0

There are four painters of the name of Dubbles mentioned in the dictionaries—Henry, Thierry, Peter, and Jan. All of them appear to have enjoyed some reputation as marine-painters; and good examples are occasionally met with bearing the signature 'Dubbles,' but without initials. The works of Henry Dubbles have been compared to Backhuysen's and Vander Capella's; they may also be

compared to some of Everdingen's simply yet truthfully painted coast scenes. It is not unlikely that the 'Frost Piece' mentioned in the sale notes is an example of Peter Dubbles, who signed his pictures in small indistinct letters. He does not appear to have been a painter of much note; the most we can say of his pictures is, they are neat, pleasing pictures, the composition as a whole being generally indifferently painted, whilst the figures are better than the landscape. Sometimes his pictures have a weak appearance, arising from a fancy which he indulged of working up the brickwork of the houses in the manner of Vander Heyden, squaring it out with minute white lines round each brick. Meyer would sometimes do the same kind of thing. One of the painters of this family allowed a blue slaty colour to pervade his works, not merely in the sky and the water, but also in the rocks and foreground parts; the figures, however, are nicely touched in, and remind us of Lingelbach and Backhuysen.

DUBOIS, CORNELIUS. See JACOB RUYSDAEL.

DUC (or DUCQ), JAN LE. Born at the Hague in 1636; died in 1695. Pupil of Paul Potter. Dutch School.

Sale in 1802.	
<i>Paul d'Aigremont, Esq.</i>	
A Corps de Garde . . . . .	£6 6 0
Interior of a Dutch Cabaret . . . . .	8 18 6
1803.	
<i>Richard Walker, Esq.</i>	
Interior of a Corps de Garde . . . . .	11 0 6
Interior, with Figures . . . . .	4 16 0
1804.	
<i>— Bryan, Esq.</i>	
A Corps de Garde . . . . .	16 5 6
1813.	
A Corps de Garde. Bought in at . . . . .	28 17 6
1815.	
A Musical Party . . . . .	10 0 0
1822.	
<i>Marquis de Bute.</i>	
Interior, with Robbers dividing their Spoil . . . . .	8 0 0
Banditti dividing their Spoil . . . . .	10 10 0
1827.	
<i>John Dent, Esq.</i>	
Sampson sleeping in the Lap of Delilah . . . . .	7 0 0
1828.	
<i>Charles Birch, Esq.</i>	
A small Interior, with a Burgomaster and his Wife . . . . .	7 2 6
1829.	
<i>Thomas Emmerson, Esq.</i>	
An Interior, with a Corps de Garde . . . . .	33 12 0
1860.	
A Guard-room . . . . .	13 0 0
1861.	
<i>Charles Scarisbrick, Esq.</i>	
Officers and Ladies in a Corps de Garde . . . . .	10 10 0

Le Duc does not appear to have long followed the manner of his master, Paul Potter; but the style of his own selecting he followed most perseveringly. His figures are very highly finished, and remind us a little of Palamedes. There is a miniature finish about the heads of his guardsmen and other figures, and they are often exceedingly clever, and are touched in with great force. In many of his pictures there is too great a sameness in the colouring—too much yellow and brown in them. Again, he was sometimes unfortunate in composing the backgrounds of his interiors; there is a want of subject in them, or the background figures do not recede well; altogether, he was often at fault in the perspective of his rooms, the horizontal line appearing too high.

DUCK, G. See FYT.

DUCROX. See DU CROS.

DUGHET, GASPARD, called GASPARD POUSSIN. Born at Rome in 1613; died at Rome in 1675. Pupil of Nicholas Poussin. Roman School.

Sale in 1763.	
<i>Earl Waldegrave.</i>	
Landscape and Figures . . . . .	£105 0 0
Ditto . . . . .	76 13 0
1801.	
<i>Earl of Besborough.</i>	
Landscape and Figures . . . . .	27 6 0
A Land Storm . . . . .	14 14 0
Ditto . . . . .	12 12 0
Landscape, with Figures . . . . .	56 14 0
An Italian Landscape . . . . .	14 3 6

<i>William Young Ottley, Esq.</i>	
Landscape, with Figures; from the Corsini Palace . . . . .	£252 0 0
Ditto, the companion . . . . .	252 0 0
View of Nemi, near Rome; from the Colonna Palace . . . . .	735 0 0
1802.	
<i>Lord Darnley.</i>	
A Landscape and Figures . . . . .	38 17 0
A Landscape . . . . .	52 10 0
<i>Sir Simon Clarke, Bart., and George Hibbert, Esq.</i>	
Landscape, with the Story of Antiope . . . . .	147 0 0
A Landscape . . . . .	126 0 0
1803.	
<i>Walsh Porter, Esq.</i>	
Landscape, with the Story of Pyramus and Thisbe . . . . .	126 0 0
Landscape, with a View of a Lake . . . . .	65 2 0
Ditto, the companion . . . . .	10 13 0
<i>George Graves, Esq.</i>	
Landscape and Figures . . . . .	46 4 0
Ditto, the companion . . . . .	45 3 0
1804.	
<i>— Borellis, Esq.</i>	
View of Tivoli . . . . .	52 10 0
Landscape, with the Story of Latona; figures by F. Lauri . . . . .	66 3 0
<i>— Bryan, Esq.</i>	
A Landscape . . . . .	420 0 0
1806.	
<i>Marquis of Lansdowne.</i>	
A Land Storm, formerly in the possession of Mr. Delme; figures by N. Poussin . . . . .	493 0 0
Ditto, the companion . . . . .	194 15 0
<i>Sir George Young, Bart.</i>	
A small Landscape . . . . .	126 0 0
Ditto, Evening; the companion . . . . .	178 10 0
1807.	
<i>Edward Cove, Esq.</i>	
Landscape, with a View of the Campagna; from the Delme Collection . . . . .	273 0 0
1809.	
A Landscape, showing part of the Walls of Ancient Rome; from the Corsini Palace . . . . .	30 9 0
1813.	
<i>James Poole, Esq.</i>	
Landscape and Figures . . . . .	367 10 0
<i>John Willett Willett, Esq.</i>	
Landscape, with Buildings and Figures . . . . .	51 9 0
A Landscape . . . . .	24 13 6
1815.	
<i>Edward Core, Esq.</i>	
A Landscape, with Figures . . . . .	115 10 0
View of the Campagna; formerly in the Delme Collection . . . . .	40 7 0
1819.	
<i>John Knight, Esq.</i>	
A Land Storm . . . . .	262 10 0
1821.	
<i>John Webb, Esq.</i>	
Landscape and Figures . . . . .	42 0 0
A Landscape . . . . .	37 16 0
Ditto . . . . .	31 10 0
Landscape, with a Lake . . . . .	131 5 0
Ditto . . . . .	126 0 0
A small Landscape . . . . .	52 10 0
1823.	
<i>George Watson Taylor, Esq.</i>	
An upright Landscape, with distant View of the Campagna . . . . .	378 0 0
A Landscape and Figures . . . . .	157 15 0
1824.	
<i>Ralph Bernal, Esq.</i>	
Small Landscape and Figures . . . . .	40 0 0
<i>Sir Mark M. Sykes, Bart.</i>	
A Land Storm . . . . .	74 11 0
Landscape, with Buildings and Fishermen . . . . .	113 8 0
View of Tivoli . . . . .	152 5 0
1826.	
<i>Admiral Lord Radstock.</i>	
A Landscape, with Buildings and Figures; from the Falconieri Palace . . . . .	252 0 0
Landscape; in the foreground a group of Figures, representing Venus mourning over Adonis, by Moia . . . . .	320 5 0
Landscape, with a Castle and Lake Scene; from Mr. Champenowne's collection. . . . .	357 0 0



<i>Viscount Cremorne.</i>		1827.	
A Landscape and Figures . . . . .	£103	10	
<i>Duke of Bedford.</i>			
A small Landscape, with Figures . . . . .	73	10	0
		1828.	
Landscape, with Lake Scenery . . . . .	409	10	0
Landscape, with classical Buildings and Figures . . . . .	210	0	0
<i>M. M. Zachary, Esq.</i>			
Landscape, with Buildings and Figures; from Mr. Purling's collection . . . . .	273	0	0
		1829.	
<i>Lord Gwydir.</i>			
Landscape and Figures . . . . .	69	6	0
<i>Viscount Ranelagh.</i>			
Landscape, with a Road by a River . . . . .	51	9	0
A Lake Scene, with Figures Bathing . . . . .	65	2	0
Landscape, with two Monks conversing by the Side of a Pool . . . . .	101	17	0
Landscape, with Figures . . . . .	21	0	0
<i>Thomas Emerson, Esq.</i>			
A Landscape and Figures; Morning . . . . .	69	6	0
Evening; the companion . . . . .	69	6	0
		1831.	
<i>Hon. Mr. Vernon.</i>			
The Flight into Egypt; in a Landscape . . . . .	46	4	0
<i>John Maitland, Esq.</i>			
Landscape, with Buildings and Figures . . . . .	94	10	0
<i>G. J. Cholmondeley, Esq.</i>			
Landscape, with Buildings; in the foreground a Shepherd and Shepherdess with a Dog; formerly in the collection of Mr. Burke . . . . .	37	16	0
Landscape, with Figures . . . . .	78	15	0
		1832.	
<i>George Watson Taylor, Esq.</i>			
An Italian Landscape . . . . .	73	10	0
<i>Earl of Mulgrave.</i>			
Landscape, with Figures; formerly in the collection of Mr. Pratt . . . . .	50	8	
		1833.	
<i>Chevalier Sebastian Erard.</i>			
A Mountainous Landscape, with Figures . . . . .	97	13	
		1836.	
<i>Brook Greville, Esq.</i>			
A classical Landscape . . . . .	77	14	
		1837.	
<i>W. G. Coesvelt, Esq.</i>			
View of the Grotto Ferrata; from the Duc de Jesso's collection . . . . .	147	0	
Landscape, with a River and Boats; from the Champenowne Collection . . . . .	162	15	
		1838.	
<i>William Esdaile, Esq.</i>			
Landscape, with Buildings and Figures, on the Bank of a River . . . . .	33	12	
<i>M. M. Zachary, Esq.</i>			
Landscape, with Figures driving Sheep . . . . .	32	11	0
Landscape, with a Waterfall . . . . .	178	10	0
		1839.	
<i>Sir Henry Oxenden, Bart.</i>			
Landscape, with Buildings near a Lake . . . . .	54	12	0
A classical Landscape, with Figures . . . . .	21	0	0
View near Tivoli . . . . .	540	0	0
		1840.	
<i>Sir Simon H. Clarke, Bart.</i>			
Landscape, with a Castle near a Waterfall . . . . .	35	14	0
		1841.	
<i>Lady Stuart.</i>			
A Waterfall near a Town . . . . .	36	4	6
A small Landscape, with Buildings and Figures . . . . .	74	11	0
The companion . . . . .	65	2	0
		1842.	
Landscape, with a Convent among Trees; formerly in the collection of Theodore Jacobsen, Esq. . . . .	183	15	0
A Rocky View . . . . .	194	5	0
<i>Earl of Upper Ossory.</i>			
Landscape, with Buildings near a Waterfall . . . . .	106	1	0
A Mountainous Landscape, with Buildings . . . . .	162	15	0
		1844.	
<i>Jeremiah Harman, Esq.</i>			
Landscape, with Figures overtaken by a Storm . . . . .	210	5	0
<i>John Penrice, Esq.</i>			
Landscape, with a Shepherd attending a Flock of Sheep; from the Lanciotti Palace, at Rome . . . . .	£399	0	0
		1848.	
<i>William Wells, Esq.</i>			
Landscape, with Figures and Sheep . . . . .	55	13	0
		1850.	
<i>Earl of Ashburnham.</i>			
View of Tivoli; from the collections of Lord Waldegrave and Mr. Fleming . . . . .	430	10	0
A romantic Mountainous Landscape, with Figures in Boats on a River . . . . .	105	0	0
A View on the Coast of Italy, with Buildings on a woody Height, and Figures in the foreground . . . . .	105	0	0
		1856.	
<i>Samuel Rogers, Esq.</i>			
A woody Landscape, with Peasants reposing near a Stream; from the Colonna Palace . . . . .	174	6	0
A classical Landscape, with Buildings, a Flock of Sheep near a Pool of Water, and Shepherds reposing; from the Colonna Palace . . . . .	158	11	0

Some connoisseurs prefer Gaspar Poussin's landscapes to Claude's; they feel that there is more real art in them. His style is conventional, yet on the whole it is less so than Claude's. He had a sweet taste for art, and both his touch and colouring are marvellously pleasing. His compositions are generally called classical, and they are very suggestive of poetry. His fondness for expressing the foliage in distinct and rugged touches should be studied, as it is one of the points which his imitators generally fail in. When we see his works in good condition, the skies are light and rather brilliant, yet they are not usually finely pencilled. His rolling clouds remind us of Orizonti's skies. Poussin's dark heavy landscapes, although they are very grand, are not his most valuable pictures, either commercially or technically. The purest and most feeling touches of this great master may sometimes be traced about the rock scenery of his works. Nicolò Poussin occasionally inserted figures into his brother-in-law's pictures; and the small semi-nude, or classical figures, as we call them, which Gaspar usually painted, harmonise remarkably well with his landscapes. On examining these little figures carefully, it will be found that many of them are very Raffaelsque in design. Gaspar Poussin appears to have painted a few pictures without figures, but there is something so deep and refreshing in the colour of his foliage that we can almost afford to take away the figures. Amongst the followers of Gaspar Poussin we may mention Peter Rysbrack, who was an etcher as well as a painter. Poussin's pupil Crescenzo di Onofrio painted classical landscapes. His pencilling is very good, and there are passages in his landscapes, particularly in the skies and in the distant scenery, which remind us of Mario Ricci. The woody landscapes and classical compositions of Ferranto may likewise be studied in connection with the works of Poussin. Tambroni, in his classical landscapes, reminds us of Gaspar Poussin; he was successful in giving distance to his pictures, and his colouring is lighter than Orizonti's. Carlo Antonio Tavella may likewise be mentioned amongst the imitators of Gaspar Poussin. Anthony Feistenberger was another imitator of Poussin. The compositions of the former are grand and effective, although there is occasionally a baldness or want of subject in them. As a rule, he made the foliage of his trees very large.

DUPLESSIS, M. H.

Sale in 1813.

*M. La Fontaine.*  
A Pair of small circular Landscapes . . . . . £5 8 0

Duplessis painted small pictures, in which he would introduce a great many figures. He finished his works elaborately, and some of his pictures remind us a little of Wouwermans.

DUPONT, GAINSBOROUGH. See GAINSBOROUGH.

DURER, ALBERT. Born at Nuremberg in 1471; died at Nuremberg, in 1528. Pupil of Martin Hapso and of Michael Wolgemut. German School.

Sale in 1801.

*Earl of Besborough.*  
The Annunciation . . . . . £28 17 6

*W. Beckford, Esq., of Fonthill.*  
The Presentation of the Virgin }  
The Circumcision } . . . . . 147 0 0

— *Borellis, Esq.*  
The Adoration of the Magi . . . . . 45 13 6

Portrait of Leo X.; from the Colonna Palace . . . . . 170 2 0

1806.

*Marquis of Lansdowne.*  
Uriah conveying the Letter which led to his Destruction . . . . . 58 16 0

1833.	
<i>Chevalier Sebastian Erardi.</i>	
Two Magi, bearing Golden Vases, rendering Homage to the Infant Jesus . . . . .	£75 12 0
1838.	
<i>William Esdaile, Esq.</i>	
The Virgin, with the Infant Christ standing on a Table . . . . .	50 17 0
1844.	
<i>Jeremiah Harman, Esq.</i>	
The Bagpiper . . . . .	28 17 6
1856.	
<i>Samuel Rogers, Esq.</i>	
A Falconer . . . . .	48 6 0

Albert Durer is better known as an engraver and designer and carver, than as a painter; yet there are some excellent pictures by him, not only on the Continent, but in England. Whilst admitting that there are some of his pictures in England, we must at the same time remember that there are not many, and, being a master little understood, it is not uncommon to find pictures in private collections ascribed to him, when in reality they are the productions of Flemish and German painters who practised their profession fifty years or more after his death. The incidents preserved of the life of this great man are few. The artists who had the honour of instructing him were Martin Hapsee and Michael Wolgemut. As a designer, the latter was very inferior to Albert Durer, but as an engraver his name is entitled to some respect as the supposed inventor of 'cross-hatching.' Still he was a bold designer, and his works, like the works of Michael Ossinger and other early wood-engravers, were admirable models for a man like Albert Durer to work on, leading him to a bolder style than he would have acquired had he commenced his education under Martin Schoen, as his friends had designed. Martin Schoen, however, was eminent in his way peculiarly so for the period in which he lived; but there is nothing about his works that can be called 'Italianesque.' While beautifully neat in execution, viewed as a whole there is always a Gothic meagreness in his compositions, and a strange fancy for enlivening them by introducing grotesque faces. Albert Durer spent the greater part of his time in designing and painting religious subjects, yet he occasionally made engravings or drawings of landscapes and animals. Some of the latter have been carefully engraved by Hollar. 'The Fox playing the Fiddle to a number of Fowls' is a clever example of Albert Durer's power for depicting humour. We have also by him comical figures of men and women dancing or walking together, executed something in the manner of Beham, an artist who worked rather after the time of Albert Durer. Albert Durer's father being a goldsmith, it is not unreasonable to infer that his son's early attention to that business partly conduced towards that excellence of manipulation and clearness of stroke which are so much admired both in his pictures and engravings. Whether he afterwards studied the works of Martin Schoen or not is hardly known; if he did, he certainly did not follow Schoen's style or fondness for representing skinny people, but appears to have studied anatomy with profit, at the same time that he paid considerable attention to the drawings and designs of the great Italian masters, his contemporaries. His knowledge of aerial perspective, and even linear perspective, will not bear modern criticism. The profusion of colours which he introduced into his pictures, against the brilliant greens and blues of the background, often give to them, especially if viewed from a little distance, a flat appearance. There is much that is wanting in the arrangement of the colours, as well as in the management of the neutral shades. Albert Durer painted and engraved some charming miniature pictures of the Madonna and Infant Christ, treated either allegorically, as an 'Assumption,' or rustically enthroned, and attended by angels. In quality and tenderness of feeling these miniature works are exquisite. In accordance with the taste which prevailed in the German School when Albert Durer lived, we may suppose that his works rose in estimation with the degree of manipulation bestowed on them, the brilliancy of the colours, and the number of figures or heads which the picture contained. These were the points chiefly studied by the German connoisseurs of that time. Now, some of Albert Durer's pictures would be really better if there were fewer figures in them, and if the distant scenery and buildings were not carried up into the clouds. Finally, when we come to analyse his works—to cut them into pieces, as it were—what beautiful passages we find in them! how often may be discovered separate little groups, or even portions of figures, hands, contours, all full of sentiment and beauty, displaying a taste rivalling that of Marc Antonio and Bonasoni! We occasionally meet with curiously finished pictures ascribed to Hans Burgkmair. They are not equal to Albert Durer, but class very well with the works of his followers. Hans Burgkmair is better known as an engraver; and he is one of the few Germans who practised chiaroscuro engraving. Our best chiaroscuro prints are by Italian artists, and perhaps Andrea Andriani was the most distinguished in this line. There is a chiaroscuro woodcut ascribed to this master, representing the 'Taking Down from the Cross,' in which the figures are of life-size. The impression is believed to be unique. Chris-

topher Le Blond's coloured prints of the seventeenth century are quite different from Andriani's coloured prints; Le Blond's are a species of coloured mezzotinto. Some of them are very pretty, and are curiously illusive. Le Blond's were intended to represent oil-paintings, and Andriani's were intended to represent coloured drawings. The well-known painter Gregory or Giorgio Pentz was one of Albert Durer's pupils. Pentz's, or Peins's, portraits partake of the character of Cranch and Holbein. His heads are generally very clever, but the hands are not always so good. He introduced gold rather lavishly in some of his pictures, but it is pretty gold—the tone of it is agreeable. Like Holbein, he occasionally made use of green backgrounds, and then he would make the drapery colours very rich and brown. Sometimes we find landscape backgrounds to his portraits, which we admire very much; they are so refined and Italian in character. Holbein was fond of introducing transparent browns in the face-shadows of his portraits; and Peins's are even browner and richer than Holbein's, whilst the 'drawing-lines' of the features are expressed with curiously minute and delicate strokes, which appear like the touches of a miniaturist or an engraver. Amongst the Flemish painters of the early part of the sixteenth century may be mentioned Hendrick de Bles. He chiefly painted religious subjects; and some of his large works consist of numerous compartments, or perhaps a centre subject surrounded by small medallion paintings. His figures are inferior to Memling's in delicacy and taste, but the landscape backgrounds and accessories of his pictures are generally beautifully finished, partly in the style of Albert Durer. It appears that he was in the habit of introducing an owl into some of his pictures, as his mark or monogram. This kind of thing was not an uncommon practice with early painters: thus we find a dog in the works of Schongauer, and an ape in the works of Martin Van Cleef. The fine picture at Windsor Castle of the 'Calling of St. Matthew' is most likely by the latter painter.

DURNO, JAMES. Born about 1752; died in 1795. Pupil of Andrea Casali and of Benjamin West. English School.

Sale in 1803.	
An Historical Subject . . . . .	£6 0 0
The Departure of Hector for the Siege of Troy . . . . .	7 12 0
1806.	
<i>Marquis of Lansdowne.</i>	
An Italian Landscape . . . . .	3 3 0
DUSART, CORNELIUS. Born at Haarlem in 1665; died at Haarlem in 1704. Pupil of Adrian Van Ostade. Dutch School.	
Sale in 1802.	
<i>Countess of Hilderness.</i>	
A Merry-making . . . . .	£44 2 0
1803.	
<i>Walsh Porter, Esq.</i>	
A Family at a Repast; engraved in the Le Brun Collection . . . . .	157 10 0
1804.	
<i>— Bryan, Esq.</i>	
Dutch Peasants at the Door of a Cabaret . . . . .	34 2 6
1813.	
<i>M. La Fontaine.</i>	
A Village Scene, with Peasants Merry-making . . . . .	163 16 0
1821.	
<i>John Webb, Esq.</i>	
A Dutch Fair . . . . .	102 18 0
1824.	
<i>Sir Mark Masterman Sykes, Bart.</i>	
A Peasant with Children at the Door of a Cottage . . . . .	31 10 0
A Musician and Boys at the Door of a Cottage . . . . .	64 1 0
1829.	
<i>Admiral Lord Radstock.</i>	
Interior of an Apartment, with Boors and a Female looking out of Window . . . . .	160 16 0
1829.	
<i>Lord Gwydir.</i>	
An Interior, with Figures at a Door; in the Background a View of a Public-house . . . . .	173 5 0
1836.	
<i>Sir Charles Bagot, G.C.B.</i>	
Interior of a Dutch Cottage, with Boors discussing . . . . .	44 2 0
1848.	
<i>William Wells, Esq.</i>	
A Pedlar offering his Wares to a Man and Woman . . . . .	97 3 0
1861.	
<i>Charles Scarisbrick, Esq.</i>	
A Village Scene, with a Fisherman in conversation with a Child . . . . .	33 12 0
1863.	
Peasants Merry-making . . . . .	84 0 0

This painter is described as a close imitator of Adrian Ostade, so much so that in some cases their works can hardly be distinguished; and Pilkington informs us that he had more dignity and spirit than Ostade. Neither of these statements is very correct or useful. Dusart was a lively painter, and loved to represent his figures in action; we notice a tossing about or straggling of the limbs, which is peculiar to him; his fiddlers are uneasily balanced on their three-legged stools, and the children are often represented dancing or tumbling about. He introduced a greater variety of colours in his interiors than most of his fellow-disciples; his draperies are painted with silvery colours, yet his flesh tints are usually very red; the faces have a flushed appearance. Although on the whole a very nice painter, yet his pictures lack the simplicity, Rembrandtish power, and perfection in execution which distinguish the works of his eminent master—points which, artistically speaking, are more worthy of being called 'spirited' than the mere vivacity of Dusart's laughing and dancing figures. It seems strange that amidst the fumes and quarrels which are so frequent in alehouses and at

village fairs—scenes which no doubt were frequently participated in by the painters of this school, if we may judge from the number of pictures, drawings, and etchings of such subjects which they have bequeathed to us,—it seems strange that in such society, and amidst such resources, they were able to preserve alacrity and talent sufficient to do their work so uncommonly well. Dusart occasionally painted landscapes: they are good examples of what may be done with a few figures and trees, and a cottage or two: if sometimes confined and appearing to want distance, yet there is ever a truthfulness in the touch which pleases us. The peasants in these landscapes are sometimes humorously attired.

DUVARDIN.

Sale in 1829.

*John Webb, Esq.*  
Landscape, with Rocks and a Waterfall . . . £5 5 0

DUYS, W. C.

Sale in 1802.

A Spanish Masquerade Scene . . . £2 5 0

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ECHARDT (ECCARDT, or ECKARDT), JOHN GILES. See VAN LOO.

EDEMA, GERARD. Born at Friesland about the year 1652; died at Richmond, near London, in 1700. Pupil of Albert Van Everdingen. Dutch School.

Sale in 1803.

*Robert Thistlewaite, Esq.*  
An upright Landscape, with a Waterfall . . . £1 0 0

*Earl of Godolphin.*

Three Landscapes; for door-pieces	3	3
Ditto . . . . .	2	15
Four Landscapes . . . . .	1	0
Three ditto . . . . .	0	10
Ditto . . . . .	1	3
Two ditto . . . . .	1	4
Ditto . . . . .	1	11

1809.

*Sir George Pouncefote, Bart.*  
A Winter Scene on a River in Holland . . . 8 8 0

1813.

*— Clay, Esq.*  
A Pair of Landscapes . . . . . 3 4 0

As Van Everdingen was inferior to Ruysdael, so was Edema inferior to Van Everdingen. Like his master, Edema was fond of painting the mountainous scenery of Norway and Switzerland. We are told that the figures in his pictures were sometimes painted by John Wyck. Now, as Wyck had a very good notion of painting figures, we may assume that when they are badly painted they are by Edema himself; the figures in Edema's pictures are generally such poor puerile things that they are enough to destroy what little value the pictures may possess. Edema's trees have not the richness of Everdingen's, the chief merit of his works being generally shown in the water, for he really had a very clever way of touching in the colour and splashing effect of falling water. His slightest pictures, as well as his gallery works, belong to the purely decorative class of painting. Although of little value, yet we are often pleased with the manner in which the subjects are composed, and we feel that there is something to admire in his ready and facile pencilling.

EDMONSTON.

Sale in 1849.

*Sir Thomas Baring, Bart.*  
Savoyard Boys, with Instruments; a study . . . £57 15 0

EDRIDGE, HENRY, A.R.A. Born in England in 1768; died in 1821. Pupil of Pether. English School.

Sale in 1832.

*George Watson Taylor, Esq., M.P.*  
Children of Watson Taylor, Esq.; a drawing . . . £16 16 0

Miniatures done with blacklead on paper were fashionable at one time, and Edridge's beautiful drawings must be classed with this species of art. Although he sometimes painted miniatures on ivory, yet his delicately tinted pencil portraits on paper are better known.

EDWARDS, EDWARD. Born in England in 1738; died in 1804. English School.

Sale in 1819.

*Mathew Mitchell, Esq.*  
An Allegory . . . . . £1 18 0

There is a neat engraving by Cardon from a portrait of this painter, painted by himself, and placed as a frontispiece to the 1808 edition of his 'Anecdotes of Painters in England.'

ECKHOUT, GERBRANT VANDEN. Born at Amsterdam in 1621; died in 1674. Pupil of Rembrandt. Dutch School.

Sale in 1804.

*— Bryan, Esq.*  
An Historical Subject . . . . . £21 0 0

Portrait of a Young Man . . . . . 1827. . . . . £16 5 6

The Continence of Scipio . . . . . 1839. . . . . 22 1 0

A pupil of Rembrandt's, but, like Maes, he was not a servile imitator of his master; in fact, there is much by which we can distinguish the works of the two painters—viz., Rembrandt and Eckhout. As a rule, Eckhout preferred finishing his pictures in a smooth and laboured manner: his colouring is rich, and by many may be considered fine; yet, somehow or other, we miss in his colouring that lightness and transparency which are so delicious in Rembrandt's works. Eckhout painted in a pleasing and original manner, and excelled in various subjects, such as portraits and interiors, as well as historical compositions. In arrangement, some of his interiors remind us of Terburg, and we find in them dashing cavaliers dressed in the gay costume of the period. His most interesting works are his religious and historical pictures; most of these are finely coloured, and some of them have charming landscape backgrounds; the stems of the trees are small and delicate, and the branches are naturally and tastefully arranged; the distant scenery is often mountainous and grand, whilst the perspective of the nearer plains is agreeably kept, and enlivened by figures engaged in agricultural pursuits. Eckhout, unlike some of the other followers of Rembrandt, did not merely aim at painting fine effects of 'light and shade,' but usually preferred making the composition and finish of his subject his first study, and would afterwards get up the colour and power of his picture to the best of his ability.

EGMONT, JUSTUS VAN. Born at Leyden in 1602; died at Antwerp in 1671. Pupil of Rubens. Flemish School.

Sale in 1827.

A View in the Grand Square at Antwerp . . . . . £8 8 0

1840.

The Virgin and Child, with Saints . . . . . 14 10 0

EKELS, J. See F. MEYERS.

ELKEMA, E. TELLES.

Sale in 1864.

A Group of Flowers in a Basket . . . . . £11 11 0

This artist painted in the early part of the present century. His pictures are beautifully finished, and his groups of flowers are well relieved. He represented flowers agreeably and truthfully; the leaves, petals, insects, and dewdrops may all be examined with pleasure. Perhaps the best flowers in his pictures are the blue flowers. Some flower-painters get their groups too flat; we see too many full-faced flowers and leaves in their baskets and vases; but Elkema's perspective may be favourably noticed.

ELMER (or ELMAR), STEPHEN, A.R.A. Died at Farnham, in Surrey, in 1796. English School.

Sale in 1803.

*Robert Thistlewaite, Esq.*  
A Cat, with a Mackerel and a Lobster . . . . . £9 9 0

1813.

*— Clay, Esq.*  
Dead Birds, Lobsters, &c. . . . . 2 10 0

1819.

*Mathew Mitchell, Esq.*  
A Hawk trussing a Plover  
A Brace of Teuch . . . . .

*W. N. Hewett, Esq.*

A Snared Hare . . . . .	6	6	0
Four pictures of Cock-fighting			0
A Dog and Fox } . . . . .	5	5	0
A Hare . . . . .			

A Cat, Kittens, and a Dog } . . . . .	£6 0 0
A Cat and a Fish } . . . . .	6 0 0
Three pictures of Dead Game and Fish . . . . .	7 7 0
Three of Live Game . . . . .	

1836.

Dead Game . . . . .	3 13 6
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We occasionally meet with this painter's works in old-fashioned collections. We also meet with neatly painted fruit pieces by a painter of the name of Elmer, who may have been a son of the preceding.

ELSHEIMER (or ELZHEIMER), ADAM. Born at Frankfurt in 1574; died in Rome in 1620. Pupil of Philip Offenbach. German School.

Sale in 1801.

A small circular Landscape . . . . .	£24 3 0
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1802.

W. Beckford, Esq., of Fonthill. Tobit and the Angel . . . . .	27 16 6
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Sir Simon Clarke, Bart., and George Hibbert, Esq. Christ and the Disciples at Emmaus . . . . .	9 9 0
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1803.

Landscape, with the Flight into Egypt . . . . .	19 8 6
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1815.

Edward Core, Esq. A Landscape; a drawing from the Knapton Col- lection . . . . .	2 0 0
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1819.

W. N. Hewett, Esq. The Flight into Egypt . . . . .	22 12 6
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1823.

George Watson Taylor, Esq., M.P. Tobit and the Angel . . . . .	74 11 0
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1832.

George Watson Taylor, Esq., M.P. Tobit and the Angel . . . . .	30 18 0
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1859.

Hon. Edmund Phipps. Tobit and the Angel; from the collection of George Watson Taylor, Esq. . . . .	162 15 0
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Although overlooked during his lifetime, the works of Elsheimer are now much esteemed. We find in his pictures many excellences, which deserve the greater praise when we recollect that he was really a very early painter, and flourished rather before the time of many of the great Dutch and Flemish painters of cabinet pictures. Elsheimer most likely improved his taste by studying in Italy; and his drawing, as seen in the contours of his figures, reminds us of both the Italian and French Schools. Like Rembrandt, Claude, and many other masters, he loved to dive into the study of 'light and shade;' and we find in his pictures many excellent treatises or illustrations of such effects. If the general effect of some of his candle-light scenes be rather too violent, and too much in the style of Jan Vande Velde's, yet we can always enjoy the elegant Romanesque character of the figures, or the beautiful miniature finish of the backgrounds and accessories. In some of his pictures the trees, foliage, and flowers are so sweetly painted that they may be compared to the garlands which Fiore used to introduce round the works of other painters. His flowers are sometimes so highly finished that they will hardly class with the usual accessories of a picture, but appear in the picture like the work of another hand; as when Rubens and Brueghel painted in conjunction, or Kierings and Poelenburg. Elsheimer was a successful painter of moonlight scenes; in the landscape he would generally introduce some Scriptural story or allegory, such as 'The Flight into Egypt.' There is a gloomy stillness about these pictures which is very charming, and which reminds us a little of Asselyn's night scenes. In his daylight landscapes he was particularly fond of introducing the subject of 'Tobit and the Angel.' Repeating the same subject so frequently may appear puerile, yet he showed his ingenuity in the variety of ways in which he grouped the two figures. Sometimes they are accompanied by a small dog; in others the angel is a semi-colossal figure; whilst in the distance may be seen horsemen and cattle-drivers, who appear unmoved by the phenomenon. Or, again, he would represent Tobit walking familiarly by the side of the angel, the latter having a gourd bottle suspended from his side, whilst on his shoulders are wings of majestic import. Elsheimer would also vary the size of the 'fish,' according to fancy, from a good-sized cod to a fish five feet long. Beyond his knowledge and feeling for 'light and shade,' Elsheimer does not rank very high as a colourist; there is a want of breadth in the arrangement of his brighter colours; neither is it to his advantage that he so often painted on copper, it being more difficult to give what artists call 'quality' to colour when laid on copper, than on any other material in common use. Had he painted on Flemish panels, and on a larger scale, his bright colours would appear clearer and more agreeable than they generally do. Elsheimer's most charming landscapes are his evening scenes; small as they are, they are composed in an unusually grand manner. Commencing, perhaps, with

highly finished foreground hills, on the summit of which are lofty trees, we are carried by successive slopes from castles down to small towns lying in distant valleys; whilst in the extreme distance the scenery will sometimes rise and form a bold horizontal line, stretching across the picture. In these pictures the gradations of 'light and shade' are most successfully managed. How wonderfully he used to represent that peculiar stillness in the sky which we notice after the sunset of a brilliant day—a serenity broken only by a few bright golden touches over our heads, after the sun has sunk below the horizon! Elsheimer's pictures of rock scenery and waterfalls are generally less pleasing than his evening and night scenes. The small nude figures in Goufredi's dark landscapes remind us of Elsheimer's figures.

ELST, VAN.

Sale in 1813.

— Clay, Esq.

Dead Birds . . . . .	£5 8 0
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1819.

W. N. Hewett, Esq. A Fruit Piece . . . . .	10 10 0
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For information respecting the life and works of this painter, the dictionaries refer us to the flower-painter Verhelst or Verhulst; but the writer is rather disposed to think that the subject of the above notes was not the same painter as Verhelst. He appears to have been an artist who used to finish his cabinet pictures very neatly, and a little in the style of Bogdani. He was a capital painter of insects, nuts, and other accessories, which he used to introduce round his flower and fruit pieces. There was another painter of the name of Van Elst or Verhelst, who may have been a pupil of Gerard Dow; he painted bright light pictures in the manner of Schalken and Van Tol.

EMPOLI, JACOPO DA. See VELASQUEZ.

ERMSTUVEN.

Sale in 1829.

Sir John Thorold, Bart.

A Fruit Piece . . . . .	£6 15 0
A Flower Piece . . . . .	

ES, JACOB VAN. See DE HEEM.

ETTY, WILLIAM, R.A. Born at York in 1787; died at York in 1849. English School.

Sale in 1830.

Sir Thomas Lawrence, P.R.A. A Bacchanalian Scene; a sketch . . . . .	£28 7 0
Pandora . . . . .	100 5 0

1836.

Sir James Stuart, Bart. Head of a Lady . . . . .	
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1837.

Sir Francis Freeling, Bart. Head of a Young Girl with a Wreath of Flowers; a sketch . . . . .	32 11 0
Sabrina and Nymphs . . . . .	55 13 0
Cupid and Psyche . . . . .	61 10 0
The Embarkation of Cleopatra . . . . .	220 10 0

1863.

Elhanan Bicknell, Esq. A Child's Head . . . . .	102 18 0
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Some people know this master best by his numerous Academy figures and sketches, and they are still the admiration and emulation of many of our English students. Most of them are beautiful things; only we feel that we should like them better if there was more variety of colour in them; we tire of the rosy flesh tints and crimson-lake curtains. His mythological pictures are often the finest examples that we are able to show of English colouring.

EVERDINGEN, ALBERT VAN. Born at Alkmaer in 1621; died in 1675. Pupil of Rolandt Savery and Peter Molyn. Dutch School.

Sale in 1802.

A Landscape, with a Waterfall . . . . .	£11 11 0
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Lord Darnley.

A View in Norway, with a Waterfall . . . . .	64 1 0
The companion. . . . .	40 10 0

1803.

Richard Walker, Esq. A View in Norway . . . . .	39 18 0
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A View in Norway . . . . .	5 0
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1804.

— Bryan, Esq. A View in Norway . . . . .	2 10
Ditto . . . . .	5 5
Ditto . . . . .	32 11
Ditto . . . . .	11 11

1813.

M. La Fontaine. A Scene in Norway . . . . .	42 10
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A View in Norway . . . . .	1815.	£11 11
<i>Lady Holland.</i>	1826.	
A View in Norway, with a Cascade . . . . .		10 5
<i>Duke of Bedford.</i>	1827.	
A woody Landscape, with Cattle and Figures . . . . .		65 2 0
A River Scene . . . . .		6 5 0
	1836.	
A View in Norway, with Vessels . . . . .		8 10 0
<i>Sir Charles Bagot, G.C.B.</i>		
View of a Dyke in Holland; from the collection of M. de Vos, of Amsterdam . . . . .		171 3 0
	1839.	
A rocky Landscape, with a Waterfall . . . . .		7 5 0
<i>Samuel Rogers, Esq.</i>	1856.	
A View in Norway, with wooden Buildings, and a rocky Height, crowned with Firs . . . . .		22 1 0
<i>Charles Scarisbrick, Esq.</i>	1861.	
A View in Norway, with a rustic Watermill, and a Cottage among Fir Trees . . . . .		7 17 6
	1864.	
Dutch Fishing-boats running for Port, in a Squall . . . . .		13 13 0

The works of Everdingen form a link between those of his master, Peter Moly, and what are commonly called Jacob Ruysdael's 'Norway pictures.' Everdingen was particularly fond of introducing into his landscapes Norwegian pines and cascades. According to Pilkington, he adopted this style of painting after making a voyage up the Baltic, and being wrecked on the coast of Norway. In the touching in of the pines and bushes in his small woody pictures he reminds us strongly of Ruysdael, but usually his pencilling is thinner and more feathery than Ruysdael's. Viewing his works as a whole, they exhibit greater taste in composition than power or quality in execution; and some of his sea pieces are too brown or too dull in colour to be agreeable. We occasionally meet with landscapes by him representing flat but extensive scenery, not unlike De Koning's bird's-eye views; they please as very much, and are good characteristic specimens of Everdingen. The works of his elder brother, Caesar Van Everdingen, are not frequently seen in England; we are told that he painted history and portraits. His portraits are decidedly clever, and are painted with a little of the spirit and humour of Frank Hals. The landscape backgrounds of them appear in some cases to be by the hand of Albert Van Everdingen. John Teunisz Blankhof is mentioned amongst the pupils of Everdingen. His coast scenes are very prettily composed, and he was fond of painting stormy seas.

**EYCK, JAN VAN.** Born at the town of Maeseyk on Maes in 1370; died in 1441. Pupil of his father. Flemish School.

Sale in 1801.

<i>Earl of Besborough.</i>		
Portraits of Hubert and Jan Van Eyck . . . . .	£23	2 0
The Entombing of a Cardinal . . . . .	89	5 0

*William Eschale, Esq.*  
The Virgin and Child enthroned, with an Angel presenting an Apple, and a Bishop in adoration . . . . . £25 7 0

*Sir Thomas Baring, Bart.*  
St. Jerome in his Study . . . . . 130 13

*Samuel Rogers, Esq.*  
The Virgin with the Infant on her Lap, seated in a Gothic Niche; from the collection of Mr. Aders . . . . . 267 15 0

It is not uncommon to meet with pictures ascribed either to Jan or Hubert Van Eyck, although it is well known that the genuine works of these masters are very scarce, the highly finished examples being of immense value. The specimen in Trafalgar Square is usually regarded as one of the genus of our national collection. Whether we study these masters in their single figures, or in their elaborate processions and altar pieces, we cannot fail being struck by the extraordinary power which they possessed over their pencils, and the marvellous brilliancy of their colours; and, whatever may have been the medium with which they painted, we feel that we have nothing that will surpass it at the present day. In those works in which Jan Van Eyck or the brothers Van Eyck introduced a great number of figures, it will be seen that they preserved a nice variety in the expressions and characters of the heads, that kind of variety which we often notice as being so beautiful in costly missals of the fifteenth and sixteenth centuries. In many respects the works of the brothers Van Eyck are analogous to the works of Hemmelinck. Like Hemmelinck, they were fond of introducing a great many figures in their pictures, which are sometimes strangely crowded together, rising above each other in successive groups; whilst high above them, and reaching nearly to the top of the panel on which the picture is painted, may be seen stately rocks, studded in various parts with cities and lofty trees. We are not surprised at finding a certain feebleness or Gothic character displayed by these artists when composing landscape scenery, whilst we must remember that the peculiarities which offend us arise not so much from ignorance of the laws of perspective, as they are the result or effect of that peculiar conventional teaching which found so many followers amongst the early painters of Flanders and Germany. Their subjects are often so allegorically treated that we feel that it would be extremely difficult to alter their compositions so as to gain any advantage by the alterations. The extraordinary degree of labour and finish which they display in their figures naturally lead us to look for a similar degree of labour or finish in the flowers and stones of the foreground, as well as in the castles and rocks of the background. Their subjects would not appear in 'keeping' were they finished or carried out in any other way, however much may be wanting in the aerial perspective of their pictures. Like Hemmelinck, Hubert Van Eyck was very successful in giving a mild and pleasing expression to his portraits of the Madonna. Some writers say that Antonello da Messina introduced Van Eyck's new vehicle or varnish into Italy. The works of Antonello are little known in England, and the few specimens ascribed to him are rather disappointing. The works of Christopher Schwartz or Schwartz are very curiously and beautifully finished, and he introduced in them a great variety of colours, but his pictures are not equal to Van Eyck's in 'quality.'

**EYCK, GASPARD VAN.** Born at Antwerp in 1825. Flemish School.

Sale in 1802.

Two Battle Pieces . . . . .	£5	0
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**FABRICIUS (or FABRICE), CHARLES.** Born at Delft in 1624; died at Delft in 1654. Dutch School.

Sale in 1806.

<i>Marquis of Lansdowne.</i>		
View of St. Peter's at Rome, with a variety of Figures . . . . .	£3	10
Perspective View of the Interior of St. Peter's . . . . .	10	10
Ditto of San Giovanni in Laterano . . . . .		
Ditto of Santa Maria Maggiore . . . . .	7	7 0
Ditto of San Paolo . . . . .		

*George James Cholmondeley, Esq.*  
Neapolitan Fishermen, in a Landscape; Sunset  
**FABRIS.**

Sale in 1801.

<i>Right Hon. Sir William Hamilton.</i>		
A Night Scene at Pausilipo . . . . .	£23	5 0
The Fete of the Madonna del Arco, near Naples . . . . .	35	14 0
The Cala Gate at Naples . . . . .	4	8 0
Two Views of Sir W. Hamilton's Villa near Naples, showing the first appearance of the 1767 Eruption of Vesuvius . . . . .	6	6 0

Virgil's Tomb; in water-colours . . . . .	£0	10 0
A Pair of Views; in water-colours . . . . .	1	10 0
Four ditto . . . . .	2	5 0
Four ditto . . . . .	1	1 0
A Marine View, and the companion, representing the Lava of Vesuvius running into a Vineyard . . . . .	3	3 0
The Eruption of Vesuvius by Night; in water-colours . . . . .	3	5 0
Ditto by Day, in ditto . . . . .		
View of Pausilipo, with Figures dancing . . . . .	17	6 6
The companion, showing the Ruins of the Palace of Donna Anna . . . . .	18	18 0
Two small Views of the Capuchin Convent in the Latomie of Syracuse . . . . .	1	5 0
Interior of a Cobbler's House . . . . .	4	7 0
Ditto of a Turner's Shop . . . . .		
A Cottage on a Heath, after a Fall of Snow . . . . .	3	0 0
Interior of the same Cottage . . . . .		
A Drawing, in water-colours, of Mount Vesuvius by Moonlight . . . . .	4	14 6
Scene near Puzzuolo . . . . .	2	12 6

<i>Ditto</i> of the <i>Largo del Castello</i>	£5 5 0
<i>View</i> of <i>Pausilipo</i>	1 11 6
<i>Eruption</i> of <i>Vesuvius</i> in 1767.	4 14 6
<i>Study</i> of a <i>Liparian Sailor</i>	3
<i>View</i> near <i>Pausilipo</i>	4 4
<i>Ditto</i> , the companion	4 4 0
<i>View</i> of an ancient <i>Ruin</i> on the <i>Point</i> of <i>Pausilipo</i>	6 6 0
<i>Ditto</i> , the companion	
<i>View</i> of the <i>Eruption</i> of <i>Vesuvius</i> in 1766	
<i>Landscape</i> , with <i>Figures</i>	
The companion, a <i>Night Scene</i> , with <i>Figures</i>	5 5 0

<i>A Landscape</i> , with <i>Rocks</i> and <i>Figures</i>	1 3 0
<i>Four Neapolitan Costumes</i> ; in <i>water-colours</i>	1 3 0
<i>Ditto</i>	1 1 0
<i>Ditto</i>	1 1 0

<i>David Garrick, Esq.</i>	1823.
<i>View</i> of the <i>Bay</i> of <i>Naples</i> , and a <i>View</i> of the <i>Quay</i> at <i>Naples</i>	5 5 0
<i>View</i> of an <i>Eruption</i> of <i>Mount Vesuvius</i> ; a transparency	2 12 6
('Painted under the direction of Sir William Hamilton, and by him presented to Garrick. — A letter from Sir William, descriptive of a mechanical contrivance to heighten the effect of the eruption, will be given to the purchaser.'))	
<i>A Pair</i> of <i>Views</i> in <i>Rome</i>	15 15 0
<i>Ditto</i>	11 0 6

<i>John Dent, Esq.</i>	1827.
<i>A River Scene</i> in the <i>South</i> of <i>France</i> , with a <i>Ferry-boat</i> and <i>Figures</i>	4 4 0
<i>Ruins</i> and <i>Figures</i>	3 3 0
<i>View</i> of a <i>Part</i> of the <i>City</i> of <i>Naples</i> , and <i>Vesuvius</i> in the <i>Distance</i>	12 12 0
<i>View</i> of the <i>Mole</i> at <i>Naples</i>	

<i>Sir James Stuart, Bart.</i>	1836.
<i>A Pair</i> of <i>Views</i> of the <i>Bay</i> of <i>Naples</i> ; in <i>body-colours</i>	11 2 0
<i>Ditto</i>	1 18 0

There is no account of this painter in Bryan's Dictionary; his name is commonly pronounced Fabre, but he must not be confounded with Fabre the historical painter, who flourished rather after his time. Fabris's works are not very well known in England. Most of his pictures appear to be views in the vicinity of Naples. It also seems that he visited Malta, and painted some interesting views of the island; and examples of this painter may still be seen in some of the private collections in Valetta. Fabris's works are far from being equal in merit, and he varied his style of painting a good deal. His most interesting pictures are his perspective or architectural views, which bear a slight resemblance to Canaletto's English pictures. He painted very neatly, and in his best pictures would introduce numerous figures and carriages. The figures have a great deal of character in them, but are palely coloured. The build of the carriages and other vehicles is the same as shown in the works of Occhiali, but his figures are not heightened with the bright red touches which we are almost sure to see in Occhiali's pictures. Fabris's figures in his best pictures are very nice of their kind, but generally he showed himself a bad horse-painter. Some of his pictures are as neatly worked up as the landscapes of Van Lint, but it does not appear that he came up to that master, either in freshness or brilliancy of colouring. There is generally a sombreness about Fabris's works. The architectural pictures of Agostino Mitelli may be classed with Fabris's; the skies of the former painter are usually pale and delicate in colour.

FAGE, RAYMOND DE LA. Born at Toulouse in 1648; died in 1690. French School.

<i>— Slade, Esq.</i>	Sale in 1801.
The <i>Bath</i> of <i>Diana</i>	£13 13 0
The <i>Discovery</i> of <i>Calista</i>	6 16 6

<i>A Bacchanalian Scene</i>	1802.
	3 5 0

<i>The Discovery</i> of <i>Calista</i>	1803.
	5 10 0

<i>A Pair</i> of small <i>Bacchanalian Subjects</i>	1830.
	2 15 0

<i>Zephyr</i> and <i>Flora</i> , and <i>Bacchus</i> and <i>Ariadne</i> ; a pair	1836.
	9 9 0

<i>FAIRFIELD, C.</i>	Sale in 1802.
<i>A Landscape</i> , with a <i>Waterfall</i>	£3 10 0
<i>A Landscape</i>	4 14 6

<i>Samuel Tansley, Esq.</i>	1829.
<i>A River Scene</i> by <i>Moonlight</i>	£1 11 6
<i>FALCONE, ANIELLO.</i> Born at Naples in 1690; died in 1695. Pupil of <i>Ribera</i> . Neapolitan School.	
	Sale in 1803.

<i>Count de Hagen.</i>	
The <i>Battle</i> between <i>Alexander</i> and <i>Darius</i>	£4 4 0
<i>FALENS, CHARLES VAN.</i> Born at Antwerp in 1684; died at Paris in 1733. Dutch School.	

	Sale in 1827.
<i>Grooms watering Horses</i> , in a <i>Landscape</i>	£3 5 0

<i>Charles Scarisbrick, Esq.</i>	1861.
<i>A Landscape</i> , with two <i>Peasants</i> and a <i>White Horse</i> near a <i>Shed</i>	8 18 6

Some of this painter's works are direct imitations of Wouvermans, and we occasionally meet with curious imitations of the Italian School painted on glass which are ascribed to him. There are also battle pieces by him which are like anticipations of the Casanova type.

<i>FALTURINI.</i>	Sale in 1802.
The <i>Visitation</i> of <i>Elizabeth</i>	£9 19 6
<i>FARABOSCO.</i>	Sale in 1822.

<i>Marquis of Bute.</i>	
<i>Boys</i> with <i>Cherries</i>	£3 5 0

<i>FARGUE, P. C. LA.</i> See <i>S. SCOTT.</i>	
<i>FARINATO, PAOLO.</i> See <i>TIZIANO VECELLI.</i>	
<i>FARINO.</i>	Sale in 1829.

<i>John Webb, Esq.</i>	
<i>An Historical Subject</i>	£8 8 0

<i>FARRER, NICHOLAS.</i> See <i>R. E. PINE.</i>	
<i>FARRINGTON, JOSEPH, R.A.</i> Born in 1742; died in 1821. Pupil of <i>Richard Wilson</i> . English School.	
	Sale in 1830.

<i>A View</i> of <i>Caernarvon Castle</i>	£9 0 0
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<i>Alexander Copland, Esq.</i>	1836.
<i>A Water mill</i> , in a <i>Landscape</i>	12 1 6
<i>A woody Landscape.</i>	11 0 6

Joseph Farrington may be classed with the clever followers of Richard Wilson. He was a capital painter of park scenery, and generally contrived to preserve in his pictures that pretty blush tint or hazy tone which is so agreeable in Wilson's pictures. Farrington would sometimes change his usual style of painting; and his river views remind us a little of Canaletto.

<i>FASOLO, GIOVANNI ANTONIO.</i> See <i>RENI.</i>	
<i>FAULKNER, B. R.</i> See <i>SHREE.</i>	
<i>FEARNLEY.</i>	Sale in 1833.

<i>A Land-storm</i> , with a <i>Horseman</i> on a <i>Road</i>	£2 0 0
<i>FECHAN.</i>	Sale in 1803.

<i>A Female Figure</i>	£6 0 0
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<i>FECEO.</i>	Sale in 1829.
The <i>Good Samaritan</i>	4 0 0

<i>FEISTENBERGER, ANTHONY.</i> See <i>DUGUET.</i>	
<i>FERG, PAUL FRANCIS.</i> Born at Vienna in 1689; died about 1740. Pupil of <i>Bascheuber</i> , of <i>Haus Graaf</i> , and of <i>Orient.</i>	
	Sale in 1801.

<i>A Pair</i> of <i>Cabinet Pictures</i> of <i>Landscapes</i> and <i>Figures</i>	£22 11 6
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<i>A Pair</i> of <i>Views</i> in <i>Switzerland</i>	1802.
	14 14 0
<i>Sir H. T. Gott.</i>	1810.

<i>A small Landscape</i> , with <i>Figures</i>	13 13 0
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<i>Henry Hope, Esq.</i>	1811.
<i>A Landscape</i> , with <i>Figures</i> representing <i>Joseph</i> sold to the <i>Ishmaelites</i>	68 5 0
<i>Rebecca</i> and <i>Abraham's Servant</i> at the <i>Well</i> , in a <i>Landscape</i>	46 5 0

<i>John Willett Willett, Esq.</i>	1813.
<i>A Landscape</i> , with <i>Ruins</i> , <i>Cattle</i> , and <i>Figures</i>	22 11 6
	1815.
<i>A Landscape</i> and <i>Figures</i>	8 8 0

1816.	
<i>Henry Hope, Esq.</i>	
A small upright Landscape . . . . .	£13 13 0
The companion . . . . .	19 19 0
A Landscape, with Figures	15 4 6
The companion . . . . .	21 0 0
1819.	
<i>W. N. Hewett, Esq.</i>	
A Landscape, with a Caravan . . . . .	17 17 0
A Pair of Landscapes, with Figures . . . . .	82 8 6
1824.	
<i>William Clay, Esq.</i>	
A Pair of Landscapes, with Buildings and Figures . . . . .	14 14 0
1825.	
The Tower of Babel, with numerous Figures . . . . .	32 11 0
1826.	
A Pair of small oval Landscapes, with Figures . . . . .	6 15 0
1827.	
<i>Viscount Cremorne.</i>	
An Italian Landscape, with Ruins and Figures . . . . .	10 10 0
The companion . . . . .	10 10 0
Travellers in a Landscape . . . . .	7 7 0
A Landscape, with Ruins and Figures . . . . .	9 19 6
A Landscape and Figures . . . . .	7 7 0
Ditto . . . . .	7 7 0
A Landscape, with Ruins and Figures . . . . .	7 7 6
Ditto . . . . .	11 0 6
1829.	
<i>Lord Gwydir.</i>	
A Landscape, with Ruins and Italian Peasants dancing . . . . .	52 10 0
The companion . . . . .	49 7 0
1833.	
A Landscape, with Ruins and Figures . . . . .	13 13 6
Ditto, the companion . . . . .	14 3 6
1838.	
<i>William Esdaile, Esq.</i>	
Horses and Figures at a Fountain . . . . .	4 6
1840.	
<i>William Hastings, Esq.</i>	
An Italian Fair . . . . .	13 13 0

This painter's works are somewhat analogous to the pictures of Breemberg and Van Uff; like the latter, he was fond of crowding an immense number of figures into his compositions. His skies are light and silvery, and in the landscape he would introduce lofty houses, archways, and ruins, and in nearly every cabinet example an unmeaning obelisk. His figures are generally engaged either in commercial pursuits, or are merry-making; the horses, donkeys, and other animals are put in with a neat and sprightly touch. Ferg occasionally varied his style, and painted more homely compositions, pictures with fewer figures, and with fewer buildings and trees; but we find in these works greater breadth of light and shade, and we like them all the better if painted without the tall obelisk. Most of his cabinet pictures are on copper, and the figures introduced in them are on a small scale; but when he painted pictures with only two or three figures, the latter are generally on a larger scale, whilst the landscape, although subservient to the figures, is by no means void of interest, the small cascades and distant hills being pleasingly arranged, and over the whole he would cast an agreeable sunny glow. In some of these examples the landscape distance may even be compared to the backgrounds of Poelenburg's pictures, being bright and highly finished; the figures, as already observed, are on a much larger scale than he usually painted, and are generally pastoral figures. Ferg occasionally painted sea-pieces; they are brilliant in effect, and possess considerable merit, but, on the whole, are less interesting than the works referred to. An artist of the name of Volcaert painted classical compositions; they are sunny in colour, and the figures and nudes are finished in the neat manner of Ferg.

FERGUSON, W. G. See WEENIX.

FERRANTE. See DUGHET.

FERRARA, ERCOLE DA. See LODOVICO MAZZOLINI.

FERRARA, MAZZOLINI DI. See LODOVICO MAZZOLINI.

FERRARA, SCARSELLINO DI. See IPPOLITO SCARSELLA OF SCARSELLINO.

FERRATO, SASSO. See SALVI.

FERRI, CIRO. Born at Rome in 1631; died in 1689. Pupil of Pietro da Cortona. Roman School.

Sale in 1816.

<i>Henry Hope, Esq.</i>	
A M. g. laien . . . . .	£10 10 0

Although not a painter of the highest class, Pietro da Cortona is a general favourite with collectors, and Ciro Ferri may be regarded as one of the most pleasing of his followers. He loved much to study the fine old Roman masters, and in his compositions generally kept 'the grand' in view. His

important works have a semi-Raffaelsque character about them; they are not without vigour, yet on the whole are often too 'academic;' we find in them too great a display of feet and hands, drawn in a variety of positions. In some of his other works, such as figures of saints in adoration, or compositions of a similar kind, his designs are almost as bold as the designs of Lodovico Caracci, yet he always retained in his pencilling more of the feeling of his master, Pietro da Cortona, to which he added a little of the mannerism of Vouet. Amongst the prettiest productions of Ciro Ferri's pencil are his studies of children, as infant angels or amorini. His colouring is lighter than Pietro da Cortona's, and is very agreeable. According to the dictionaries, Joseph Nicholas Nasini, and Giovanni Odazzi the fresco-painter, were amongst his pupils.

FETI (or FETTI), DOMENICO. Born at Rome in 1589; died at Venice in 1624. Pupil of Lodovico Cardi, called Cigoli. Roman School.

Sale in 1801.

<i>Earl of Besborough.</i>	
A Portrait of Himself . . . . .	£6 16 6

1802.	
<i>W. Beckford, Esq., of Fonthill.</i>	
Lazarus at the Rich Man's Table . . . . .	7 17 6

<i>Paul d'Aigremont, Esq.</i>	
'The Lord of the Vineyard' . . . . .	3 10 0

1803.	
A Canonisation; a sketch . . . . .	1 18 0

1807.	
<i>Edward Core, Esq.</i>	
'The Lord of the Vineyard' reproving the Labourers; from the collection of Dr. Newton, Bishop of Glouc. ster . . . . .	9 19 6

1813.	
Isaac blessing Jacob. Bought in at . . . . .	39 18 0

1815.	
<i>Edward Core, Esq.</i>	
A Woman feeding a Child; a drawing . . . . .	2 8 0

1816.	
<i>Henry Hope, Esq.</i>	
Dedalus and Icarus . . . . .	13 13 0
The Guardian Angel . . . . .	8 18 6

1821.	
<i>Marchioness of Thomond.</i>	
The Parable of 'the Sower' . . . . .	9 19 6
The 'Return of the Prodigal' . . . . .	18 18 0

1822.	
<i>Marquis of Bute.</i>	
Banditti playing with Dice . . . . .	6 15 0

1831.	
<i>John Mailland, Esq.</i>	
'La Tillouze;' from the Orleans Collection . . . . .	31 10 0

1835.	
<i>— Bryant, Esq.</i>	
'The Lord of the Vineyard' . . . . .	21 0 0

We have in this case a painter whose *subjects* may in some degree assist the student in discovering his works. Domenico Feti painted a great number of small pictures, which are intended as illustrations of our Lord's parables. He usually painted with a very crisp touch, which, together with the general texture of his pictures, reminds us of the small works of Sebastiano Ricci. His skies are often of a pale bluish grey, broken with masses of light-coloured clouds, expressed with very crisp touches of colour. In the buildings or landscape part of his pictures he introduced a great deal of transparent brown and red. Again, the dresses of his figures are rather brown or neutral in colour, but they are not unrequently heightened with touches of vermilion, and the student will find the same touches of vermilion introduced about the face-shadows. The heads in his fancy compositions are very good, and vary considerably in character; occasionally he painted life-sized heads in the manner of Lanfranco, but they are not the most pleasing of his works.

FAIETI, ODOARDO. See JACOPO ROBUSTI.

FICHERELLI, FELICE, called FELICE RIPOSO. Born at Florence in 1605; died in 1660. Pupil of Jacopo Empoli. Tuscan School.

Sale in 1834.

<i>Sir Culling Eardley Smith, Bart.</i>	
Portrait of Camillo Marini, as David with the Head of Goliath . . . . .	£10 10 0

FIDANCE.	
Sale in 1802.	

<i>Guy Head, Esq.</i>	
A Landscape . . . . .	£7 17 6
An Eruption of Mount Vesuvius . . . . .	6 16 6
View of the Lake of Albano, and of the Castle of Gandolfo . . . . .	4 4 0

FIELD. See W. HAMILTON, R.A.

## FIELDING.

	Sale in 1819.	
A Man's Head . . . . .	£8 8 0	
	1829.	
<i>Samuel Tansley, Esq.</i>		
Head of an Old Man . . . . .	2 2 0	

This note most likely refers to a painter of the name of N. Fielding, who painted portraits and landscapes in the early part of the present century. He painted some curiously finished heads; the bristles of the beard and the hairs of the head are put in with fine, wiry, light touches, apparently in imitation of Denner. His flesh tints are too white and waxy to be pleasing. Fielding also painted moonlight scenes in the manner of the elder Pether; but his best works are his grand, highly finished landscapes, which remind us of Smith of Chichester. It is interesting to notice how fond the landscape-painters of that time were of painting extensive Claude-like scenery. Fielding's foliage is very rich and nice, and is less mechanical than Smith's of Chichester. His bright green foliage is likewise very pretty, and reminds us a little of Wootton's foliage; and he finished his distant scenery in a very delicate and pleasing manner.

FIESOLI, FRA GIOVANNI DA. See GIULIO ROMANO.

FIORI, MARIO DA. See NUZZI.

FISHER, J. See GEORGE SMITH.

FLAMÆL (or FLEMAEL), BERTHOLET. Born at Liège in 1614; died in 1675. Pupil of Gerard Douffliet. Dutch School.

	Sale in 1823.	
<i>Rev. Edward Balme.</i>		
Dead Christ, with Angels . . . . .	£9 15 0	

Pilkington speaks of this painter as a successful copyist. His original works in character are more Flemish than Dutch, or perhaps we may speak of them as Dutch imitations of Flemish art. In some of his works he loved to divide the interest between the figures and the landscape, or architectural backgrounds. We may also call him a careful designer of pretty faces and pleasing contours. See LE BRUN.

FLATMAN, THOMAS. Born in Aldersgate Street, London, in 1633; died in 1688. English School.

	Sale in 1829.	
<i>John Webb, Esq.</i>		
Miniature of Sir Robert Gayer . . . . .	£2 5 0	
Ditto of Himself . . . . .	2 5 0	
Ditto of the Earl of Rochester . . . . .	1 5 0	

Several capital miniatures by this painter were exhibited in the Loan Collection at Kensington in 1865. His oil-paintings are very excellent of their kind; they are freely painted. His style of pencilling is rather sketchy, and he was fond of leaving the ground uncovered in parts. Flatman's best portraits may be classed with Riley's.

FLESHIER, or FLESSHIER. See HIGHMORE.

FLINK, GOVAERT. Born at Cleves in 1614; died in 1660. Pupil of Lambert Jacobs and of Rembrandt. Dutch School.

	Sale in 1802.	
<i>Countess of Holderness.</i>		
A Milk-girl . . . . .	£94 10 0	
	1804.	
The Riposo . . . . .	13 2 6	

In England this master is chiefly known as a painter of heads and portraits, but he occasionally painted religious and historical subjects, and sometimes fancy compositions. We are told that, after seeing Vandyck's portraits, he relinquished that line of art, and devoted his time to historical painting. There are, however, portraits by him, which, notwithstanding their general Rembrandtish character, are composed with a little of the feeling or gusto of Vandyck and Rubens. To this class belong those which he treated in a semi-allegorical manner, introducing in the backgrounds allegorical figures, &c. Flink used to paint the hair of his portraits very nicely; there are a transparency and lightness about the same which harmonise well with the warm flesh tints. Sometimes the collars and cuffs of his figures, as well as the high lights of the draperies, are put in rather feebly. He would paint these parts first in solid colour, and afterwards work over them the pattern or folds, often with far too dark a tint, the same appearing harsh, and lacking the softening shades and transparency which are so noticeable even in the most unimportant parts of Rembrandt's portraits.

FLOCKETT, LUCAS.

	Sale in 1802.	
The Holy Family . . . . .	£19 10 0	

FLORIS, FRANCIS. Born at Antwerp in 1520; died in 1570. Pupil of Lambert Lombard. Flemish School.

	Sale in 1802.	
A Group of Seven Children . . . . .	£11 11 0	

	1829.	
A Magdalen . . . . .	£24 12	
	1833.	
Mars and Venus . . . . .	18 7 6	
	1841.	
<i>Lady Stuart.</i>		
Head of an Apostle . . . . .	14	
Ditto . . . . .	13	

Many of the works of this painter may be regarded as illustrations of the 'transition period,' which united the religious schools of Germany and the Low Countries to the Rubens School. His master, Lambert Lombard, although he adhered to the 'religious' or 'allegorical type,' yet modernised his figures in some degree—gave them more plumpness than we see in the works of the religious painters who preceded him. Floris was particularly fond of painting tall nude figures, and delighted in such subjects as the 'Judgment of Paris,' or the 'Expulsion from Paradise.' In composition some of them class very well with the works of Theodore Bernard, and are less Rubenesque than the works of Theodore Rombouts, or the works of Egidius Sadler (who occasionally painted pictures in emulation of Rubens, although better known as an engraver). Floris's pictures of nude figures would probably be thought more highly of if Rubens had not subsequently introduced his much finer style of painting. Compared with Rubens, Floris's figures appear hard and dry, and, instead of the ruddy flesh tints and plump contours of the former, we have long angular limbs and a sallowness or paleness of colouring, which Floris probably considered Italianesque. It should be remembered that Floris did not confine his pencil to nude figures, but occasionally painted religious subjects. Then the figures are delicately draped, and remind us a little of those in the works of Henry Goltzius. In the background of his religious pictures he was fond of introducing towns and towers, piled together, as we see them represented in the backgrounds of Albert Durer's pictures. Hubert and Henry Goltzius are better known as engravers than painters, but we occasionally meet with pictures ascribed to the latter which class very well with the works of Floris and other painters of that time. They are coloured in a light and cheerful manner, and are pleasing pictures to look at. The female faces are often very pretty; still, as works of art, we do not feel that they show much refinement.

FONTAINES, SUBEACH DES.

	Sale in 1813.	
<i>M. La Fontaine.</i>		
A Pair of Miniatures of Horsemen . . . . .	£9 9 0	
	1849.	
<i>Sir Simon H. Clarke, Bart.</i>		
Interior of a French Cathedral, with a Procession of the Fête de la Vierge . . . . .	11 0 6	

FONTANA, LAVINIA. Born at Bologna in 1552; died at Rome in 1614. Pupil of her father, Prospero Fontana. Bolognese School.

	Sale in 1805.	
A Female Portrait . . . . .	£9 9 0	
	1828.	
Portrait of a Youth . . . . .	2 0 0	
	1829.	
Three Portraits in one Picture . . . . .	1 8 0	

Lavinia Fontana was fond of representing her portraits in ruffs. She pencilled rather coarsely, a little in the manner of Bassano.

FORREST, THEODOSIUS.

	Sale in 1823.	
<i>David Garrick, Esq.</i>		
A View of Pall Mall, in the state that it was in in the year 1450; a tinted drawing . . . . .	£6 15 0	

FOSCHI, F.

	Sale in 1801.	
<i>Right Hon. Sir William Hamilton.</i>		
A Snow Piece . . . . .	£7 7 0	
	1833.	
<i>Alexander Day, Esq.</i>		
A Snow Scene in the Alps . . . . .	18 18	
A View in the Alps, with Sportsmen . . . . .	18 18	

The writer believes that this painter's name was Francesco Toschi, and not Foschi. His snow scenes are very illusive and clever. He worked up his leafless trees and the foregrounds of his pictures in the neat and delicate manner of Antonissen and other painters of that class. In the catalogue of the Louvre he is called Ferdinando Foschi. P. Vandenberg's frost piece, painted in the early part of the present century, remind us a little of Toschi's works.

FOSSE, CHARLES DE LA. See LE BRUN.

FOUQUIERES (FOCQUIER, or FOUQUIER), JAMES. Born at Antwerp in 1580; died at Paris in 1659. Pupil of Josse Momper and of John Brueghel. Flemish School.



Sale in 1804.		
— <i>Bryan, Esq.</i>		
A Landscape . . . . .	1805.	£1 11 6
A woody Landscape . . . . .	1807.	1 10 0
<i>Edward Coxe, Esq.</i>		
A small highly finished Landscape . . . . .	1827.	9 9 0
<i>John Dent, Esq.</i>		
A Château in a Frozen Lake, with Figures on the Ice; a Fête Champêtre in the Environs of a Château . . . . .		2 10 0

Focquier was an admirable composer of landscapes, particularly of rich woody scenery. He showed as much taste as Waterloo in selecting picturesque scenery for his pictures. He also arranged his figures and old crazy market waggon remarkably well. Unfortunately, the colouring of his cabinet pictures is often brown and thin, and consequently they are of little value. Some of his frozen-river scenes remind us more of old Brueghel than of John Brueghel.

FRAGONARD, JEAN-HONORÉ. Born in Grasse in 1732; died in Paris in 1806. Pupil of Chardin and of Boucher. French School.

Sale in 1801.		
A Sultana . . . . .	1827.	£4 4 0
<i>F. H. Standish, Esq.</i>		
A Girl reading a Letter . . . . .		8 0

happily turn it to a variety of subjects. He was more successful than his master Boucher in freeing himself of the "decorative style," and his interiors and domestic compositions are very pleasing. We meet with rather stiffly painted portraits ascribed to Fragonard.

FRANCESCINI, MARCANTONIO. Born at Bologna in 1618; died in 1729. Pupil of Bibiena and of Carlo Cignani. Bolognese School.

Sale in 1822.		
<i>Marquis of Bute.</i>		
The Kiposo . . . . .		£32 0 6

The religious compositions of this painter, although rather fanciful in treatment, are generally very beautiful. We admire especially his infant angels.

FRANCIA. See FRANCESCO RAIBOLINI.

FRANCISQUE. See MILE.

FRANCK (or FRANCKEN), JOHN BAPTISTE, called OLD FRANKS. Born at Antwerp in 1600. Pupil of his father, Sebastian Franck. Flemish School.

Sale in 1801.		
<i>Earl of Besborough.</i>		
The Prodigal Son at the Banquet . . . . .	1802.	£3 13 6
<i>Guy Hoard, Esq.</i>		
Belshazzar's Feast . . . . .		10 10
<i>Jacob's Journey</i> . . . . .		7 7

<i>Duke of Bridgewater, &amp;c.</i>		
Christ in the Garden, and the Nailing of the Saviour to the Cross; a pair . . . . .		8 8 0
The Saviour bearing the Cross, and Our Saviour before Pilate; a pair . . . . .		11 0 6
<i>Henry Hope, Esq.</i>		
The Adoration of the Magi; painted on alabaster . . . . .	1812.	7 17 6
<i>Charles Lambert, Esq.</i>		
The Raising of Lazarus . . . . .	1821.	3 5 0
<i>Marchioness of Thomond.</i>		
Neptune, with Venus and Cupid in a Car, surrounded by Nereids and Tritons . . . . .		8 8 0
<i>Rev. Edward Balme.</i>		
Franck's own Gallery . . . . .	1826.	33 12 0
<i>Lady Holland.</i>		
The 'Arts and Sciences,' with Portraits of Royal Personages . . . . .	1827.	9 9 0
<i>The Death of Virginia</i> . . . . .		5 5 0
<i>Peter Denying Christ</i> . . . . .		3 0 0

<i>Robert Grave, Esq.</i>		
A Subject from Roman History . . . . .		0 0

<i>F. H. Standish, Esq.</i>		
Interior of an Artist's Study, with Figures . . . . .		30 9 0

By referring to the dictionaries the reader will find that there were several painters of this name, perhaps not fewer than eight or nine, including those which are noticed by Weyerman and the Rev. Mr. James. The subject of the present notice painted numerous important works in his own country, but in England he is chiefly known by his cabinet pictures. His prettiest works are interiors of museums and picture galleries; the pictures on the walls are curiously painted, and, notwithstanding the smallness of their dimensions, show very well the style and colouring of the different painters; but in point of finish the most beautiful objects are the vases, suits of old armour, and specimens of natural history which he used to crowd into the foregrounds of his pictures. It may be noticed, further, that the figures in these galleries are often portraits. His less important figures, such as the small figures which he used to introduce into the church pieces of Peter Neef and other painters, are touched in with a good deal of spirit; and we usually notice bright little touches of light colour about the eyes, which are characteristic of the painter. We again meet with this painter in company with Daniel Segers, for whom he painted groups representing the Holy Family, the 'Flight into Egypt,' or similar subjects, which Daniel Segers afterwards encircled with garlands of elaborately finished flowers. As already observed, this painter is commonly called 'Old Francks,' yet more properly the title belongs to Francis Franck, the pupil of Francis Floris, as he had a son of the same name.

FRANCO, BATTISTA, called IL SEMELEI. See BUONARROTI.

FRANCUCCI, INNOCENZIO, called INNOCENZIO DA IMOLA. See FRANCIA, or FRANCESCO RAIBOLINI. Born at Imola. Flourished in the middle of the sixteenth century. Pupil of Francesco Francia. Bolognese School.

Sale in 1807.		
<i>Edward Coxe, Esq.</i>		
The Adoration of the Shepherds . . . . .	1816.	£19 8 6
<i>Henry Hope, Esq.</i>		
The Adoration of the Shepherds . . . . .	1828.	54 12 0

<i>M. M. Zachary, Esq.</i>		
A Landscape, with the Marriage of St. Catharine . . . . .		71 8 0

FRASER, ALEXANDER. See WILKIE.

FRATE, IL. See BACCIO DELLA PORTA.

FREBAIRN (or FREBAIRNE), ROBERT. Born in England in 1765; died in 1808. Pupil of Richard Wilson. English School.

Sale in 1802.		
View of the Convent of St. Pietro, in Montorio, at Rome . . . . .		£7 7 0

A Pair of Views in Italy . . . . .		9 9 0
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<i>Lord Darnley.</i>		
A View in the Bay of Baia . . . . .	1819.	9 19 6

<i>Lord de Dunstanville.</i>		
A View near Tivoli . . . . .	1824.	3 0 0

<i>Lord de Dunstanville.</i>		
Ruins of an Ancient Temple, on the Lake Avernus, near Naples . . . . .	1836.	11 11 0

<i>Henry John Hinchliffe, Esq.</i>		
A View on the Tiber, near the Villa Madama . . . . .		8 10 0

FRESNOY, CHARLES ALPHONSE DU. Born in Paris in 1611; died in the village of Villiers-le-Bel, near Paris, in 1665. Pupil of Perrier and of Vouet. French School.

Sale in 1816.		
<i>Henry Hope, Esq.</i>		
Achilles discovered among the Daughters of Lycomedes . . . . .		£43 1 0

FROMANTION, J. D. See BLAKE.

FRUTTIERS (or FRUTTIUS).

Sale in 1802.		
<i>Robert Grave, Esq.</i>		
A Pair—Fish and Fruit . . . . .		£2 2 0
Ditto, of Live Fish . . . . .		3 3 0

FUCHSEGER. See W. MIERIS.

FUGER, HENRI. See MENGES.

FURINI, FRANCESCO. Born at Florence in 1604; died in 1646. Pupil of his father, and afterwards of Passigiano and Roselli. Florentine School.

Sale in 1802.		
<i>Sir Simon Clarke, Bart., and George Hibbert, Esq.</i>		
The Magdalen . . . . .		£68 5 0

We occasionally meet with heads by this painter, which in power remind us of Guercino; the face-shadows are very brown. His pastoral subjects are more like Solimena's; some of them have a semi-Spanish character.

FUSELI, HENRY, R.A. Born in Switzerland in 1741; died in England in 1825. English School.

Sale in 1824.

*Sir Mark Masterman Sykes, Bart.*  
The Lubber Friend; from Milton . . . . . £8 18 6  
1827.

*Lord de Tabley.*

Theodore and Honoria; from Boccaccio . . . . . 56 14 0  
Friar Tuck . . . . . 84 0 0

1830.

*Sir Thomas Lawrence, P.R.A.*

A nude Figure of a Lady on a Couch, another playing on the Harpsichord . . . . . 10 10 0

A Lady Lamenting over the dead Body of her Lover; in the Distance Monks at their Orations . . . . . 3 3 0

Queen Margaret tearing her Hair; a sketch from Shakespeare . . . . . 6 6 0

Sketch from the 'Tempest'; Ferdinand and his Companions throwing themselves from the Vessel . . . . . 5 5 0

Death of Cardinal Beaufort; a sketch; engraved . . . . . 4 4 0

Jalousy; a sketch . . . . . 7 17 6

A Female in Armour, with a Harp, and in the distance an armed Knight on Horseback . . . . . 5 5 0

An Old Sorceress arresting the progress of a Knight on Horseback . . . . . 4 4 0

The Erie King . . . . . 3 3 0

The Death of Cleopatra . . . . . 2 2 0

Subject from the Romance of 'Sigfried' . . . . . 9 9 0

Ditto . . . . . 9 19 0

Satan on his Throne; from Milton . . . . . 3 0

Paolo and Francesca in the Whirlwind; from Dante . . . . . 48 6

The Death of Ædipus . . . . . 21 0

Satan exploring Chaos; from Milton . . . . . 4 14

Hercules menacing Pluto . . . . . 7 7

1837.

*William Young Ottley, Esq.*

The Descent of Ariel . . . . . 6 6 0

1839.

The Vision of Agamemnon . . . . . 5 0 0

Priam entreating of Achilles the Body of Hector . . . . . 2 10 0

Polypheusus . . . . . 1 3 0

1856.

*Samuel Rogers, Esq.*

Satan summoning his Legions . . . . . 3 0 0

A Witch, seated, gathering Mandrakes . . . . . 5 10 0

This eminent scholar and favourite lecturer on art painted a great many pictures and sketches. Some connoisseurs speak very highly of the poetry and conception of his works, whilst others declare that his paintings injure his memory or reputation as a judge of painting and as a man of taste. It is certain that few care to extol or imitate his Scandinavian style; besides, the sale notes rather favour the impression that his works have never been highly valued. We occasionally meet with pictures by William Blake and Howard the subjects of which class very well with Fuseli's; yet Fuseli's *modus* and colouring are unlike theirs. In his classical and heroic subjects he sometimes displayed the nude in a manner which is obtrusive and unpleasant. His models are often adaptations of the antique, but they slightly partake of the character of the 'decorative antique,' that kind of art which we associate with medals and works of virtue. A few of Fuseli's subjects are of a humorous character, and he occasionally painted portraits, but apparently without much success.

\* See George Stanley's note on William Blake, in Bryan's 'Dictionary of Painters.'

FYT, JOHN. Born at Antwerp in 1625; died in 1671. Flemish School.

Sale in 1802.

A Spaniel's Head, and Dead Partridges . . . . . £8 8 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Dead Game . . . . . 32 11 0

1813.

*Richard Walker, Esq.*  
Dead Game, with a Dog, Fruit, &c . . . . . 12 1 6

— *Clay, Esq.*  
Dead Game . . . . . 13 2 6

1819.

*Mathew Mitchell, Esq.*  
A Melon and Dead Game . . . . . 7 7 0

1823.

*George Watson Taylor, Esq., M.P.*  
A Group of Dead Partridges, &c. . . . . 61 9 0

1824.

*William Clay, Esq.*  
A Larder, with one Figure, and Dead Game and Fruit . . . . . 21 10 6

Dogs and Dead Game . . . . . 7 0 0

1825.

*Lord Greydr.*  
A Group of Dead Game, with Implements of the Chase, near which a Greyhound, seated, is looking up at a Cat . . . . . 67 6 0

1829.

*Sir Charles Bagot, G.C.B.*  
A Spaniel guarding Dead Game in a Landscape, . . . . . 43 1 0

Dogs and Dead Game . . . . . 13 13 0

1840.

*Marquis of Camden, K.G.*  
Dead Birds . . . . . 15 15 0

1841.

Interior of a Larder . . . . . 26 5 0

Although the works of this excellent master are considered inferior to Snyder's, yet we find in them originality, both as regards 'treatment' and *modus*, which we rarely see in the works of De Vos, and some of the best imitators of Snyder's. His touch is more analogous to the pencilling of Van Utrecht, and painter of that class. He painted very firmly, giving his tints more 'body' than Snyder's did. We do not find in his pictures that transparent Rubenesque brown which was so freely used by Snyder's. (And it may be here remarked that Abraham Hondius, who is commonly called the Snyder's in miniature, pencilled solidly, and more in the manner of Fyt than of the former painter. Although Fyt's live dogs are much admired, yet his forte is seen in representing dead animals rather than living. We have Fyt in perfection in some of his table groups, containing large baskets of fruit, around which are several braces of dead birds, their colours, perhaps, contrasting agreeably with some huge artichokes and other vegetables; these good things are generally placed under the protection of a large and well-painted mastiff. It will be noticed that he managed the perspective of his compositions cleverly, sometimes assisting it by introducing a curtain suspended from the top of the picture. Fyt's flower pieces are very nice, being well composed, and freely painted in the manner of Linthorst. Stanley gives us a short account of Jacob Le Duck, the figure-painter; but there is also a G. Duck, who painted subjects in the manner of Fyt. Aggas was a capital painter of live animals, particularly of wild animals. Although an earlier painter, his style reminds us more of Stubbs than of Fyt.

## G

GAAL (or GALL), BARENT. Born at Haarlem in 1650; died in 1703. Pupil of Philip Wouwermans. Dutch School.

Sale in 1801.

*Earl of Besborough.*

A Landscape, with Travellers . . . . . £5 0 0

1802.

A Flemish Game, with Horses and Figures . . . . . 4 14 6

1813.

*John Willett Willett, Esq.*

A Hog and Poultry Market } . . . . . 21 10 6  
Ditto, the companion }

1861.

*Charles Scarsbrick, Esq.*

A Fair in a Dutch Village, with numerous Figures beneath a group of Trees . . . . . 7 17 6

The village scenes of this painter are capital pictures of

their class, and many of them display a considerable study of the effects of 'light and shade.' Introducing heavy clouds in his pictures, he would represent the sun's rays shining brightly on some distant fields, in the manner of Ruysdael. His figures are lively and amusing, yet they rarely possess any great merit. They remind us more of Isaac Ostade than of Wouwermans.

GABBIANI, ANTONIO DOMENICO. See DOMENICHINO, or ZAMPIERI.

GADDI, GADDO. See GIOTTO.

GAETANI. See PULZONE.

GAGNERAUX.

Sale in 1827.

A Battle Piece, with the Passage of a River by an Army under the command of Mareschal Turenne . . . . . £30 9 6

**GAINSBOROUGH, THOMAS, R.A.** Born in 1727, at Sudbury, in Suffolk; died in London in 1788. Pupil of Gravelot and of Frank Hayman. English School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
A Landscape . . . . . £4 14 6

1802.

*Duke of St. Albans.*  
Hounds hunting a Fox . . . . . 13 13 0

*Duke of Bridgewater, &c.*  
A Landscape, with Cattle and Figures . . . . . 50 8 0

*Sir Simon Clarke, Bart., and George Hlibert, Esq.*  
A Landscape; View in Suffolk . . . . . 32 10 0

— *Nesbitt, Esq.*  
A Portrait . . . . . 1 1 0  
A full-length Portrait . . . . . 08 5 0  
Landscape and Figures; a Cottage Scene . . . . . 87 3 0

1803.

A Pair of small Landscapes . . . . . 26 5 0  
A Landscape, with a Churchyard Scene . . . . . 9 19 6  
A Landscape and Figures . . . . . 99 15 0

*Walsh Porter, Esq.*  
A Female Domestic bestowing Alms; from Lord Robert Spencer's collection; engraved by Bowyer . . . . . 76 13 0  
A Landscape, with a Cart and Figures passing through a Wood; formerly in the possession of the Duke of Hamilton . . . . . 115 10 0

*Robert Thistlewaite, Esq.*  
A Churchyard Scene, with Ruins and Figures . . . . . 7 7 0

1806.

*Marquis of Lansdowne.*  
Figures on Horseback, with Cows in the foreground and Village Church in the distance . . . . . 80 0 0  
Copy of Titian's 'Cornara Family' . . . . . 115 10 0  
A Landscape and Figures . . . . . 52 19 0

1812.

*Charles Lambert, Esq.*  
A Landscape in Black Chalk . . . . . 2 17 0  
An unfinished Landscape . . . . . 3 18 0  
An upright Landscape, with Cattle . . . . . 26 5 0  
A Landscape, with a Horse drinking . . . . . 44 2 0

1813.

*John Willett Willett, Esq.*  
Peasant Children . . . . . 43 1 0  
A Landscape, with Cows . . . . . 84 0 0  
A Peasant Girl with a Dish of Milk . . . . . 157 10 0

A Landscape, with Cattle and Figures. Bought in at . . . . . 262 10 0  
Ditto, with Peasants driving a Team. Bought in at . . . . . 367 10 0  
A Landscape, with Cattle and Figures. Bought in at . . . . . 210 0 0

1815.

*Edward Cox, Esq.*  
A Landscape; a drawing . . . . . 2 10 0

*W. N. Hewett, Esq.*  
A Landscape and Figures . . . . . 85 1 0

*Mathew Mitchell, Esq.*  
A View in Suffolk . . . . . 42 0 0  
A small Landscape, with a Shepherd and Sheep . . . . . 26 15 6

A View in Suffolk . . . . . 15 4 6

*John Knight, Esq.*  
Cottage Children . . . . . 152 5 0

Eight Drawings . . . . . 0 13 0

1823.

*J. W. Steers, Esq.*  
A View of Henney Church, near Sudbury, Suffolk . . . . . 31 10 0  
A Sketch, from Vandyck's 'Descent from the Cross' . . . . . 18 7 6

1827.

*Lord de Tabley.*  
A Fresh Breeze off a Rocky Coast . . . . . 215 5 0  
A Female Cottager, with Children at a Cottage Door . . . . . 525 0 0

1828.

*Earl of Carysfort.*  
A Landscape, with Cows and Pastoral Figures . . . . . 120 15 0

*M. M. Zachary, Esq.*  
A View of Harwich; from the collection of Mr. Nassau . . . . . 31 10 0

1829.

*Lord Gwydir.* . . . . 9  
A woody Landscape, with Figures . . . . . £58 16 0  
A Landscape, with Peasants in a Market Cart . . . . . 1,102 10 0

1810.

*Sir Thomas Lawrence, P.R.A.*  
A Landscape . . . . . 13 13 0

1831.

*George James Cholmondeley, Esq.*  
A Landscape, with distant View of a Town, and Figures returning from Market . . . . . 111 6 0

1832.

*John Ewer, Esq.*  
A Landscape, with a Waggon and Horses passing a Brook . . . . . 231 0 0

A woody Landscape, with a Flock of Sheep and a Horseman . . . . . 131 5 0

*George Watson Taylor, Esq., M.P.*  
Portraits of Gainsborough and Mrs. Gainsborough, in a Landscape . . . . . 11 11 0

1834.

*Hon. Augustus Phipps.*  
A woody Landscape, with a Peasant keeping Cows and Sheep, and a Group of Figures in the foreground . . . . . 185 0 0

1836.

A Landscape, with a Windmill . . . . . 51 9 0

*Alexander Copland, Esq.*  
'Robinetta,' Interior of a Cottage, with two Female Peasant Children before a Fire . . . . . 152 5 0  
A Peasant Child with a Cat, in a Landscape . . . . . 136 10 0

*Sir James Stuart, Bart.*  
Portrait of Horne Tooke . . . . . 1 11 6

*Brook Greville, Esq.*  
A Cottage in a woody Lane, along which Market Carts and Peasants are Passing; painted for Dr. Kilderbee . . . . . 100 0 0

1837.

*Sir G. Warrender, Bart.*  
A View of a Country Mansion, near the entrance of which a White Horse is standing, and a Woman is driving two Cows down a Lane . . . . . 70 17 6

*Sir Francis Freeling, Bart.*  
A Landscape; a drawing . . . . . 4 0 0  
Ditto, ditto . . . . . 3 10 0  
Ditto, ditto . . . . . 6 15 0  
Ditto, ditto . . . . . 4 0 0  
A Girl gathering Mushrooms; a sketch . . . . . 5 5 0  
Portrait of Pitt . . . . . 16 16 0  
The Door of an English Mansion, with a Beggar's Family receiving Relief . . . . . 110 5 0

1838.

*William Esdaile, Esq.*  
A River View, with Figures ploughing . . . . . 27 6 0  
A Pool of Water near a Park Gate, and a Boy driving Cows near a Group of Trees . . . . . 220 10 0

1839.

A View in Suffolk . . . . . 21 0 0

1842.

A Portrait of Pitt . . . . . 105 0 0

1848.

*Richard Sanderson, Esq.*  
A woody Landscape, with Gipsies assembled round a Fire . . . . . 189 0 0

*Sir Thomas Baring, Bart.*  
A woody Scene, with Sheep . . . . . 26 10 6  
A Lodge in Windsor Park, with the Royal Children descending some Stone Steps; Cows and a Horse in the picture . . . . . 325 10 0

1850.

*Samuel Rogers, Esq.*  
The 'Cornara Family,' after Titian . . . . . 68 5 0  
An open Landscape, with Peasants in a Cart crossing a rapid Stream; from the Marchioness of Thomond's collection . . . . . 262 10 0  
A rustic Landscape, with a Cottage on a Bank near a Stream . . . . . 126 0 0  
A Landscape, with a Group of Cattle, and Peasants on the Bank of a River . . . . . 204 15 0

1858.

*Colonel Hugh Baillie.*  
A woody Landscape, with a Peasant descending a Road, and a Woman driving a Cow . . . . . 230 10 0

1859.

*Hon. Edmund Phipps.*  
Portrait of Augustus Hervey, who was killed in Lord Howe's action, after the relief of Gibraltar . . . . . 63 0 0  
A Landscape, with Cattle and Figures; a sketch . . . . . 51 10 0

1860.

*Rev. Henry Scott Trimmer.*

A Landscape, with an old Willow Tree, and three Cows on the Bank of a River; on paper	£5 10 0
A Coast Scene, with Figures in a Boat, and a Market Cart	7 15 0
Portrait of a Girl, in a Landscape	8 10 0
Portrait of a Lady	15 10 0
A Child, in a Landscape	10 10 0
A Caricature of a Gentleman with a Wooden Leg, and a Lady in a Landscape	4 12 0
Portraits of Jas. Kirby and his Wife, in a Landscape	13 10 0
A small upright Landscape, with a Peasant and Sheep on a Road	17 17 0
A Landscape, with a Cornfield and a Village in the Distance	13 10 0
A richly wooded Landscape, with Peasants and Donkeys	48 0 0
A small upright Landscape, with Figures	15 4 6
A Road Scene, with Trees	6 16 6
View on the Edge of a Forest	27 16 6
Portrait of a Gentleman	11 10 0
A Landscape, with a River beneath a Sandbank	36 15 0
A Landscape, with Farm Buildings and Figures, in imitation of Teniers	80 17 0

1863.

*John Allnutt, Esq.*

A woody Landscape, with a Sportsman in the Centre conversing with a Peasant; Greyhounds and other Dogs in the foreground; 'painted in emulation of Teniers'	238 5 0
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*Ethanan Bicknell, Esq.*

Portrait of H.R.H. the Duke of York, in uniform	69 6 0
Ditto of Admiral Hawkins	71 8 0
A Landscape, with Sheep	399 0 0
'Repose'	819 0 0

1867.

*John Wiltshire, Esq.*

'The Harvest Wagon,' with Portraits of two of the Artist's Daughters: the grey horse is that given him by Walter Wiltshire, and used by the artist in his sketching excursions when at Schockerwick	3,007 10 0
A grand Landscape, with Cattle and Figures; painted at Schockerwick	1,800 0
Portrait of Quin, the Actor	138 12
Portrait of Arpin, Parish Clerk of Bradford-on-Avon, Wilts; painted at Schockerwick	325 10
Portrait of Foote, the Comedian	38 17
A Landscape—the Gipsies' Repast	63 0
A Boy and Dog	64 1

This being a dictionary of works, and not of anecdotes and biographical sketches, our business lies in describing Gainsborough's 'style,' or the characteristics which are illustrated by the different periods of his painting. If we feel grateful that the 'plan' of the work does not require us to repeat again the story of his oft-told life, it is because space is very limited in all dictionaries, and we would rather employ it by a hasty recognition of the comparisons which have been drawn by other writers when speaking of this eminent painter, and afterwards examine some of the charms which are so luxuriantly displayed in his works. And, as conversation refreshes the memory, let us hope that, whilst speaking about his different styles, many a charming work will be recalled to mind—many a happy moment which we have spent in the inspection and study of those works which embody so much of the life and happiness of their great author. We feel grateful that the works of Gainsborough are so well preserved. The lessons which he gave to the English School a hundred years ago are indelibly written in the numerous pictures which adorn our English cabinets. The ink has not faded; so that whatever value his teaching may possess, it belongs to us quite as much as it was enjoyed by those who were privileged to hear him read his own lectures, as well as to others who were his immediate followers. In reference to the comparisons which have been drawn by writers on the works of Gainsborough, the following may be noticed. All of us have heard people speak of Gainsborough in his 'Wynants style,' whilst others speak of his 'Claude-like skies,' his 'Ruysdael compositions,' or tell us that his landscapes approach nearer to those of Rubens than to any other master. On the first comparison we must not fail to remember that Wynants, like Gainsborough, varied his style of painting at different periods of his life. Now the deduction is drawn by a comparison of the early works of both masters, the resemblance being seen in the forms of the clouds, the sandy banks, and in the manipulation of the roadside plants. Whether this resemblance be simply the result of accident, as it were, or the result of Gainsborough having seen and studied the works of Wynants during the quiet retirement of his Sudbury life, can only be ascertained by an examination of the materials from which his life is compiled. However, as already inferred, the comparison is a favourite one; and if we admit the correctness of it generally, it will be well to remember that to many points the

comparison will not extend. Even Gainsborough's 'sandy banks' are darker and less opaque than those in Wynants' early pictures; and the roadside plants, although grouped and arranged much in the same manner as they appear in Wynants' pictures, are nevertheless considerably less finished. Lastly, let us remember that, beyond the landscape part of Gainsborough's compositions, this comparison cannot be drawn, as there is no analogy between Gainsborough's early figures and the figures which we find in the works of Wynants, whether they be by his own hand or inserted by his brother artists. The figures in Gainsborough's early landscapes are unmistakably the portraits of English rustics, which even in his earliest works are gracefully sketched in; and when he afterwards advanced a little more in his art, we find in the heads of his small landscape figures considerable character and expression, whilst in the faces of others we find so much humour as to induce us to suppose that many of them are portraits of his Sudbury friends and pensioners. Gainsborough's 'Ruysdael compositions' and 'Claude-like skies' are comparisons less frequently heard, and possibly only felt by the party who originally suggested them. The meaning of the last comparison about Rubens is scarcely less difficult to interpret or to understand. In Rubens's landscapes we find many beautiful colours: the light bluish green of the distant trees is often very refreshing, whilst his singularly bold display of that rich transparent brown pleases us; and as these landscapes find many admirers at the present day, it is not unreasonable to infer that Gainsborough also studied and admired them. Then we can remember that Gainsborough lived at a time when English artists were particularly fond of studying and of painting in emulation of the old masters, considerably more than artists care to do at the present day; notice, for instance, Sir Joshua Reynolds, in his landscapes, how fond he was of looking at Titian and Rembrandt. That fine transparent brown which Gainsborough is thought to have borrowed from Rubens may be regarded as one of Gainsborough's favourite colours. It is a colour which he used very freely in his landscapes. Many of them would be finer if there were not so much of this rich brown in them. It often happens with artists that they become too fond of, or too wedded to, particular colours, which give to their works the appearance of mannerism. We all know how fond Morland was of a particular kind of green, and, by the way, we may say that it is a prettier colour than Gainsborough's rich brown; yet it would have been better had Morland sought for fresh tints more frequently. The writer can remember noticing in one of Morland's important works how strangely a large tree in the centre of the picture seemed to sink into the mass of the landscape round it, all from want of expression or variety in the management of the colours. Having briefly noticed these comparisons, it now remains for us to say a few words upon his different 'styles' of painting. The importance which some may attach to his apprenticeship under Hayman, or to the knowledge which he may have acquired by studying the colouring of Rubens, or by endeavouring to imitate Wynants in his delicate manipulation, are, after all, questions of little moment, as all alike must acknowledge that he was one of the most original of our English painters. Like most eminent painters, his talent for the art was seen at a very early period of his life, and the sketches made by him when little more than a child are now most jealously preserved by connoisseurs and artists. Gainsborough excelled in a variety of subjects, but his pictures may be conveniently classed under the following heads:—Landscapes; Landscapes in which he introduced portraits on a small scale; Portraits; and Fancy Pictures, in which the figures are occasionally the size of life. We have also to notice his drawings, as well as the copies and imitations which he made of the old masters. There are landscapes by Gainsborough earlier than those which seem to remind us of Wynants. The pencilling of these pictures is very different from that of any of his later works, being considerably heavier and more opaque. As they are prettily composed, and the figures cleverly grouped, they seem to improve very much by viewing them from a little distance. His Sudbury landscapes, with sandy banks, warm skies, and neatly finished figures and cattle, belong to his second period. Later in life he appears to have painted his landscapes in a greater variety of ways; and about the same time he got into the style of representing foliage with light wavy strokes—a style of pencilling ever afterwards peculiarly characteristic of the painter, whether we study him in his landscapes or in his portraits. When he first accustomed himself to this style of pencilling, it will be seen that the strokes are considerably more opaque than they are in his later works; there is an impasto about the pencilling, and less transparency in the general colouring. The sunny effect which he gave to his landscapes of this period adds much to their value. With the varieties of this period may be found specimens in which he introduced a greater number of tints, touching up the foliage with a bluish green, whilst he would heighten the foregrounds with strokes of brown and red, but the red is quite different from the sandy reds of his Sudbury pictures. The trees in his pictures of this class appear to want more glaze on them, or more finish, and come too forward. There are also sea pieces and shore views by him which seem to belong to his middle period of painting; many of these are curiously coloured, and have a great deal of lake in them, and it may

be noticed that they are often the slightest and most sketchy examples of his painting. Again there are a few landscapes by him which are painted with a heavier touch, and a greater variety of tints than will be found in any of the former varieties which have been described, when the pencilling reminds us more of Wootton than of any other painter. His last and most important landscapes are the richly coloured ones, in which he introduced so much of that fine transparent brown. Many may give the preference to Gainsborough's earlier and more carefully finished landscapes; only it must not be forgotten that his most charming groups and figures are found in his richly coloured and highly glazed landscapes. We have now to speak of those landscapes by Gainsborough into which he was in the habit of introducing small whole-length portraits. In these the landscape is sometimes little more than garden scenery, or he would introduce terraces or portions of houses. Some of these are very early works, yet they are always pleasing, and, simply as the subjects are treated, we can trace in them the germs or first ideas of many of the sweetest passages which delight us in his later and more esteemed works. For example, those bright semi-orange-coloured clouds, which he was so fond of painting in heavy impasto, and which seem to burst from the thin hazy colour which covers the rest of the sky, will occasionally be found in a modified form in his earliest works. Or, again, there are his well-remembered decayed trees, the great hollow trees which he so frequently painted, with their bark gone, and their vitality represented only by a few straggling branches, which appear to be contending with the parasitical mosses for a scanty subsistence. Now, these trees are found in Gainsborough's early works, only, of course, painted in an inferior manner. When speaking of Gainsborough's earliest portraits it may be asked, Do they exhibit that spirited and pretty hatching which characterises the pencilling of his later works? are we to look for the delicate lake and white lines about the lips of his female beauties, and the brown transparent lines about the eyes? No; that is to say, his earliest portraits seldom exhibit this peculiar pencilling; being thinly painted, there are few characteristic touches about them, and many of them may be easily mistaken for the productions of a copyist. Gainsborough's early portraits, whether they are simply heads or small full-lengths in a landscape, should be judged of in a different way. It will be well to stand at a little distance from the work, when it will be felt that they are nicely drawn, that he gave dignity to them; whilst many of them exhibit the simplicity of treatment, ease, and gracefulness of his great works, some are like shadows of them, although in pencilling and in the execution of the details they exhibit nothing like the 'quality' of his later works. Gainsborough's portraits of ladies, which he painted later in life, rank with the finest of his fancy pictures. We can speak of these works as we can of Sir Joshua Reynolds's portraits, and can feel that the expression or life touches are put on the canvas at the right moment, the sitters appearing quite unconscious where they are, and in the same way we can approach them all unobserved, and feel that we are with them in the field or in the drawing-room. Many a great portrait-painter has succeeded in preserving the likeness of his sitters, and even the character of them; but how few can capture such moments as Gainsborough and Sir Joshua Reynolds captured! How few can take us by the hand and lead us into the presence of their models, where we find them gracefully and exquisitely attired—attired with all that care and judgment which seem necessary to make a fine picture, whilst their faces are beaming with smiles and intelligence, or perhaps are painted in deep meditation! But let the subject or intention be what it may, the disguise is always complete, the models unconscious that they are sitting for their portraits. Next we come to the fancy pictures of this master, in which he introduced life-sized figures of children: on some of these pictures he bestowed all his art; his intentions and his ideas of beauty are more plainly written in them than in any of his other works. Gainsborough was also a good animal-painter, and very full of expression, and very capital are some of the animals which he put into his fancy pictures. If not a mannerist in the usual sense of the term, yet Gainsborough clearly loved his own manner or way of painting; but it will be seen that he varied his pencilling and colouring more in his fancy pictures than in his portraits, and we like them all the more for this. It should be remembered that many of the old masters enjoyed the power of varying their pencilling considerably. Gainsborough's favourite style was slight and sketchy; he loved to produce a desired effect with a few touches, and in a short time. There is something very beautiful in Gainsborough's sketchy style of painting; the trees seem almost to wave about under the influence of the breeze, yet the foliage is painted with little more than a wash of transparent colour passed over the common ground of the picture. We find the same slightness and celerity of touch in different parts of the figures; notice particularly his style of painting lace and other light drapery; whilst in his slighter fancy pictures, and portraits introduced into landscapes, this extraordinary facility of touch or thinness of painting is just as apparent in the faces. When Gainsborough copied or painted in imitation of the old masters (for in some cases these pictures appear more like copies painted in emulation of certain masters than simply copies

of them) we cannot fail noticing how well he always managed the white draperies, and other white parts of the picture, the light parts never appearing too white or too high in the picture. Many of the old masters, knowing the advantage of this, used to paint over dark grounds, which, for the time, had the desired effect of preventing their pictures from appearing chalky, but otherwise is objectionable, on account of the absorbent nature of all dark grounds, and the consequent inclination of the colours to darken or blacken by time. Much of the spirit of Gainsborough's pencilling, as well as the freshness of his skies, is preserved in his drawings. Many of them are very slight, and we meet with them in black and white chalk, and sometimes sketched in with a brownish-red chalk; instead of leaving the paper for the high lights, he usually expressed them with rather sharp or prominent touches of white chalk. His studies in oil on coarse paper are painted with so little vehicle that, when seen from a distance, they have exactly the appearance of chalk drawings. The artists whose names are most associated with this great painter are his nephew, Gainsborough Dupont, the two Barkers of Bath, and Jackson, a musician and amateur painter. Gainsborough Dupont was an artist of considerable ability, and completed most successfully some of his uncle's unfinished works. The Barkers have been already noticed in this work. Little is known of the last painter beyond what is mentioned of him in the 'Life of Gainsborough.' The writer has been informed that amongst Jackson's portraits is a good one of the Duke of Marlborough. Of course this painter must not be confounded with John Jackson, the eminent Yorkshire portrait-painter. As already stated, it appears that Gainsborough left some unfinished pictures, which were afterwards finished in a most masterly manner by his nephew Dupont. It seems strange that a man who could paint so well as Dupont is not better known. He imitated Gainsborough's light sketchy style of painting to perfection; but in comparing their works it will be seen that the dark lines intended to express the upper lids of the eyes are darker and heavier than Gainsborough's similar touches; then, again, he exaggerated Gainsborough's chalky or wiry manner of painting the hair. His name is commonly spelt thus—Dupont; but the writer believes that correctly it ought to be written Dupon.

GANATIS, P. D.

Sale in 1827.

*Duke of Bedford.*

The Virgin, Child, and three Saints . . . £4 10 0

GAND, VANDER MEERE DE.

Sale in 1861.

*Charles Scarsbrick, Esq.*

The Virgin, with the Infant in her Lap, surrounded by Saints . . . £67 4 0

GANIERE, LA.

Sale in 1803.

*Richard Walker, Esq.*

The March of an Army . . . £3 3 0

GARBIERI, LORENZO. See LODOVICO CARACCI.

GARBO, RAFFAELLINO DEL. See TOMASO GUIDI.

GAROFALO. See BENVENUTO TISIO.

GARRARD, MARK. See GUERARDS.

GARVEY, EDMUND, R.A. See R. WILSON.

GARVI, G. See CAMPIDOGGIO.

GARZI, L. See F. ALBANO.

GASCAR, HENRY. See VEBELST.

GATTA. See ABBOTT.

GATTA (scholar of Fabris).

Sale in 1801.

*Right Hon. Sir William Hamilton.*

A Drawing in Water-colours of the Eruption of Mount Vesuvius . . . £2 10 0

GAUFFIER, L. See ARTHUR DEVIS.

GEDDES, ANDREW, A.R.A. Born at Edinburgh in 1783; died in 1844. English School.

Sale in 1836.

*Sir James Stuart, Bart.*

A Young Falconer . . . £11 0 6

Andrew Geddes is chiefly remembered as a portrait-painter, but he was happy in being able to turn his hand to a variety of subjects; we read of an altar piece by him, as well as other subjects out of his usual walk. Some of his copies of the old masters are likewise considered fine, and he had a very good eye for landscape-painting. He was successful in preserving the likenesses of his sitters, and his drawing is seen to advantage in the pencilling of the eyes, lids, as well as in the bold modelling of the mouths; and not the least successful of his works are his portraits of children. Like Lawrence, he was fond of introducing a great deal of red and lake in the backgrounds of his portraits. In his landscapes he loved to represent broad effects of 'light and shade,' leaving the colour out of the sky, he

would paint buildings and cornfields prettily lit up by the sun, the contrast, of course, heightened by the dark slaty clouds of the sky. Some of his small landscape studies are canal views, and are exceedingly pretty.

# GELDEMACKER.

Sale in 1802.

Rebecca giving Drink to Abraham's Servant £1 8 0

GELDER, ARNOLD DR. Born at Dort in 1645; died at Dort in 1727. Pupil of Samuel Van Hoogstraeten and of Rembrandt. Dutch School.

Sale in 1812.

*Charles Lambert, Esq.*  
Esther and Ahasuerus . . . . . £16 16 0

GELLÉE (or GILLÉE), CLAUDE, called LE LORRAIN. Born in 1600 in the Castle of Chamagne, on the banks of the Moselle, in the diocese of Toul; died at Rome in 1682. Pupil of Geoffrey Wals and of Agostino Tassi. French School.

Sale in 1763.

*Earl Waldegrave.*  
A Marine View . . . . . £50 8 0  
A Landscape . . . . . 231 0 0

1796.

*Jacob More, Esq., and Mons. Liss.*  
A View in the Environs of the Campagna . . . . . 51 9 0  
The Debarkation of Cleopatra . . . . . 262 10 0

1801.

*Earl of Beshorough.*  
A Landscape; from Lady B. Germain's sale . . . . . 56 14 0

A Landscape, with Cattle and Figures . . . . . 210 0 0  
Ditto, a Sunset . . . . . 210 0 0

An Italian Seaport . . . . . 46 4 0

*Sir William Hamilton.*  
A Sea Piece . . . . . 31 10 0

*William Young Ottley, Esq.*  
A View on the Tiber, near the Palace Colonna . . . . . 60 18 0  
A View on the Tiber . . . . . 388 10 0  
A Landscape, with the story of Ascanius killing Silvius's Stag; from the Colonna Palace . . . . . 444 0 0  
A Sea Piece, with the story of Dido and Æneas . . . . . 840 0 0

1802.

*W. Beckford, Esq., of Fonthill.*  
An Italian Landscape . . . . . 55 13 0

*Lord Darnley.*  
A Landscape; from the Bristol Collection . . . . . 76 16 0  
A Landscape . . . . . 115 10 0  
Ditto . . . . . 220 10 0  
Ditto, with a View of the Colosseum . . . . . 2.0 0 0  
Ditto, with the Riposo; from Lord Londonderry's collection . . . . . 273 0

*Duke of Bridgewater, &c.*  
A Sea View, with Shipping and Figures . . . . . 157 10 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
A Landscape; formerly in the possession of Prince Charles of Lorraine . . . . . 504 0 0  
Ditto; from the collection of Mr. Barnard . . . . . 105 0 0  
Ditto . . . . . 105 0 0

1803.

*Walsh Porter, Esq.*  
An Italian Landscape; from the collection of the Duc de Choiseul . . . . . 735 0 0  
Ditto, with the story of Mercury and Battus; from the same collection . . . . . 682 10 0

*Robert Thistlewaite, Esq.*  
A Landscape and Figures . . . . . 82 19 0  
Ditto, with Men Fishing . . . . . 67 4 0

1804.

*— Bozzelli, Esq.*  
A Landscape, with Shepherds . . . . . 51 9 0  
Ditto, the companion . . . . . 51 9 0  
Landscape, with the story of Æneas taking Shelter on the Coast of Africa . . . . . 1,522 10 0  
Æneas led by the Sibyl to the Infernal Regions . . . . . 1,050 0 0

A Landscape; from the Colonna Palace . . . . . 162 15 0

*1805.*  
A woody Landscape, with a River and Buildings . . . . . 45 3 0

1806.

*Marquis of Lansdowne.*  
Evening . . . . . 535 10 0

*Sir George Yonge, Bart.*  
Morning, a View in the Campagna . . . . . 178 10 0  
Evening, the companion . . . . . 194 5

1807.

*Edward Core, Esq.*  
A Landscape, with a View of the Church of Trinita di Monte . . . . . £105 0 0

1811.

*Henry Hope, Esq.*  
An Italian Landscape, with Buildings and Figures . . . . . 267 15 0

1813.

*M. La Fontaine.*  
Landscape and Figures . . . . . 51 9 0

*John Willett Willett, Esq.*  
A Landscape, Sunset . . . . . 232 1 0

A small View on the Mediterranean. Bought in at . . . . . 94 10 0

1815.

*Edward Core, Esq.*  
A Landscape, with Figures; a drawing from the Knapton Collection . . . . . 2 2 0  
The Campo Vacino; a drawing from the same collection . . . . . 16 5 6

An Italian Seaport . . . . . 10 0 0

1816.

*Henry Hope, Esq.*  
A Landscape, with Cattle and Figures . . . . . 116 11 0  
A Landscape, Morning . . . . . 232 1 0  
A Seaport, Evening . . . . . 284 9 0

1819.

*John Knight, Esq.*  
A Landscape . . . . . 173 5 0  
A small Landscape . . . . . 67 2 0  
A Landscape . . . . . 131 5 0

1824.

*Lord de Dunstanville.*  
A small upright Landscape, with Figures of Tobit and the Angel . . . . . 127 1 0

1826.

*Admiral Lord Radstock.*  
An oval Landscape, Evening; formerly in the collections of the Comte de Merla and of W. Smith, Esq., M.P. . . . . 735 0 0

1828.

*M. M. Zochary, Esq.*  
An Italian Landscape, with subject from Ovid; formerly in the galleries of M. de Calonne and of Lord Berwick . . . . . 1,027 10 0

1829.

*Thomas Emmerson, Esq.*  
A Sea View, with a Fight between the Turks and the Venetians . . . . . 81 18 0  
Mount Parnassus, with Minerva visiting the Muses; at the foot of the hill is seen the City of Delphos, with the Ocean and distant Mountains; painted for the Constable Colonna, and purchased from the Colonna Palace by M. Durand, of Paris . . . . . 577 10 0

*Lord Gwydir.*  
A Landscape, with Figures passing a Brook . . . . . 115 10 0  
A Landscape, with the story of Europa . . . . . 2,100 0 0  
A Seaport, with Figures; from the collection of the Duc de Brissac . . . . . 420 0

1831.

*Hon. Mr. Vernon.*  
A View in a Bay . . . . .

*George James Cholmondeley, Esq.*  
A Landscape, with the Angel appearing to Hagar; formerly in the collection of Mr. Agar, and afterwards in that of Lord Grosvenor . . . . . 167 10 0

1832.

*Earl of Mulgrave.*  
A Morning Scene; from the Gavotti Palace at Savona . . . . . 273 0 0  
An Evening Scene . . . . . 367 10 0

1833.

An upright Landscape, with Figures crossing a Brook . . . . . 152 10 0

*Chevalier Sebastian Erard.*  
A Landscape, with a Shepherd driving his Flock along a shady Road . . . . . 231 0

1834.

*Viscountess Hampden.*  
A Landscape, with a River, on which are Boats and Merchandise . . . . . 195 0

1836.

*Brook Greville, Esq.*  
A View in a Bay, with numerous Vessels . . . . . 242 11 6

1837.	
A Landscape; from the gallery of the Constable Colonna . . . . .	£610 10 0
1838.	
William Esdaile, Esq.	
A Landscape, with a circular Temple . . . . .	47 5 0
Ditto, with a River and a Château on a rising Bank; from Sir George Yonge's collection . . . . .	241 10 0
1839.	
William Mellish, Esq.	
A Landscape, with Buildings on a Bridge . . . . .	231 0 0
1840.	
Sir Simon H. Clarke, Bart.	
An Italian Landscape, with the story of Paris . . . . .	95 1 0
The Riposo . . . . .	262 10 0
A Scape at Sunrise; from the collections of Madame Bandeville and of M. Robit . . . . .	755 0 0
1841.	
Hon. Lady Stuart.	
A Scape . . . . .	610 10 0
John Penrice, Esq.	
A Landscape, with the 'Flight into Egypt' . . . . .	708 0 0
Jeremiah Harman, Esq.	
A Scape, with the story of Aeneas and his Father visiting Helenos at Delos; formerly in the collection of Henry Hope, Esq. . . . .	1,837 10 0
The Embarkation of the Queen of Sheba . . . . .	210 0 0
1848.	
William Walls, Esq.	
A Landscape, with a Herdsman tending Goats . . . . .	315 0 0
Mercury lulling Argus to sleep with the music of his Pipe . . . . .	316 10 0
'The Enchanted Castle,' formerly in the collection of Walsh Porter, Esq. . . . .	2,900 0 0
1850.	
Earl of Ashburnham.	
A View in the Bay of Naples . . . . .	1,123 10 0
A View near Rome, with the Ponte Molle in the Distance . . . . .	1,890 0 0
1856.	
Samuel Rogers, Esq.	
A Landscape, with a Shepherd, Cattle, and Goats, and a Mill on the Bank of a River . . . . .	693 0 0
A Roman Archway and Villa, with Mountainous Background on the Sea-shore; from the Orleans Collection . . . . .	141 15 0
1862.	
A Landscape, with a Cowherd attending Cattle; a drawing in pen and bistre . . . . .	5 5 0

Claude having spent the greater part of his life in Italy, art writers assert that he belongs altogether to Italy, and should be classed with the painters of the Italian Schools. The writer is unwilling to agree to this classification. True, Claude was educated by an Italian; many of his pictures are representations of Italian scenery; and how many of the architectural treasures of the Capitol can we trace in the different passages of the magnificent ideal compositions of this great landscape poet! Yet, notwithstanding all this, Claude was not an Italian; he was still the Frenchman painting in Italy. We know that many of the Dutch painters travelled through Italy, and spent many years in painting the scenery of that country. Yet how very few of them acclimatised, if we may so speak! that is, how few could pencil and colour in the manner of the Italian painters—in other words, could speak the new language so as to pass for natives of the new country! The writer is desirous to be understood that he does not wish to censure those Dutch and Flemish landscape-painters of the seventeenth century who lived so many years in Italy without being able to speak the language of Italy; on the contrary, the writer feels that they acted wisely when seeking to secure the rich stores which they found surrounding them on every side, which they did, not with the view of becoming Italian landscape-painters, but with the view of adding fresh beauties to the idiom of their own language, of adding to the fame which their countries had already obtained for landscape-painting. The writer, of course, is speaking of landscape-painting and he speaks in reference to the unrivalled excellence which the Dutch and Flemish painters acquired in this particular branch of art; and, by analogy, would observe that as both in the midst of his fine Italian scenery was still the Dutchman, was still the patriot of his own country and school of painting, so, in much the same way, Claude was the Frenchman painting in Italy. Claude was a painter of great imaginative powers, and to this he added a painstaking industry which none of his contemporary landscape-painters were equal to, and, as displayed in the marvellous finish and microscopic detail of the vast number of passages which compose his landscapes, which makes it almost impossible to copy his works with accuracy; even the restoring of injured specimens is a work of much time and labour. The restoring or repairing of Claude's pictures

enlightens one very much as regards the 'quality' of his pencilling, his perfect knowledge of the value of scumbling, his eye for understanding and discerning the varied grades of 'light and shade,' with the relative and proper value of the same. Similar remarks may be made on the works of many other landscape-painters, although it is impossible to gather so many technical lessons from any other landscape-painter, for, both in its highest sense and in its purely literal sense, 'multum in parvo' was Claude's chief aim and desire. It is almost needless to observe that the study of sunsets was Claude's great delight, and the student will do well to examine his skies generally. Claude's reputation rests in a great measure upon them, and the student will find in them many fine examples of painting; the power which he displayed in throwing up the light from the horizon is wonderful. Claude appears never to have tired in painting sunsets, and the writer thinks that it may be candidly admitted, however much some may prefer the landscapes of other painters, and of other schools and periods of art, yet, were we compelled to spend days in front of a single landscape, we would sooner be imprisoned in the company of a fine Claude than in the company of any other landscape in the world. If connoisseurs must criticise Claude's pictures, it will be best to examine them with that view, apart from other landscapes, as little is gained by critically comparing his works with the landscapes of other painters; such comparisons are altogether unsatisfactory. Claude was a most original master, and his manner of interpreting the effects of nature is singularly different from that of most other landscape-painters; he revelled in his own conceptions, and overcame, apparently with ease, every obstacle which ventured to interrupt him in his course, or to retard his progress, whilst page by page, as it were, he published the beautiful ideas of his mind, each passage a little treasure in itself, and at the same time forming a necessary feature in the landscape, viewed as a whole. The perfection of labour which we find bestowed on every individual passage adds much to the value and curiosity of this great master's works. It will suffice to observe in conclusion that this painter's love for sunsets may be seen in his earliest works. It must not be forgotten that these early works are often very brown and dark, so that the value of them depends very much upon the skies. At a rather later period we find the pencilling of his foliage broad and massive; the foregrounds show a considerable amount of labour, yet the stones and leaves are not manipulated in the wonderful manner of his finest works. The chief beauty in these pictures of the second period is the same as noticed in his earliest pictures—viz., in the skies he managed the sun-rays or the setting sun in such a masterly manner that at a little distance these brown and semi-coarsely painted works have the general effect and please us almost as much as the costly landscapes of his best period. So much has been written on the subject of Claude's figures and animals that the writer will not lengthen the present note by dwelling long on them. The general impression is that they are ugly and unnatural, and yet, when the figures are put in by professed figure-painters, somehow or other they never appear to belong to the landscape. Now, as we cannot do without figures in his pictures, let us admit that the more simple they are the better we like them; and thus the more conspicuous they are in his pictures, the less we like them. Then, again, we like them better when he passed over them a certain degree of richness or tone—painted them with more impasto than usual, so as to lose that nasty twill of the cloth which is so visible in some of his figures. Those who are anxious to say a word on behalf of Claude's animals tell us that the cattle are intended to represent breeds well known in Italy even at the present day, and that they are far from being unfaithful representations of them, although they appear so unlike any breeds which we see in the meadows of England. This, of course, is partly true; Claude, whilst working upon his pre-Adamite cattle, never intended they should look like our Cheshire cows. We must admit that his cattle and other animals do not strike us as appearing natural or pretty; yet somehow or other we get used to them, and, if not very natural, still they seem to harmonise well with some of his fairyland compositions.

## GEMENIANI.

Sale in 1802.	
A Pair of Italian Peasants . . . . .	£5 5 0
1803.	
Richard Walker, Esq.	
Italian Peasants dancing . . . . .	4 16 0
GENGA, BARTOLOMEO. Born at Urbino in 1518; died in 1638.	
Sale in 1822.	
Marquis of Bute.	
Interior of a Temple . . . . .	£3 16 6
GENNARI, BENEDETTO. Born at Cento in 1633; died in 1715. Nephew and pupil of Guercino. Bolognese School.	
Sale in 1802.	
Guy Head, Esq.	
King David . . . . .	£30 9 0
1803.	
Robert Thistlewaite, Esq.	
Sophonisba . . . . .	15 4 6

— <i>Borellis, Esq.</i>	
A Magdalen . . . . .	£10 10 0
Ditto . . . . .	6 6 0

1833.

Angelica and Medora . . . . .	20 0 0
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Whilst in England Gennari painted portraits, but he is better known as a painter of religious and historical subjects. Some of his single figures remind us strongly of the works of Agnes Dolci; and there are others which may be compared to Albano's, but the latter are generally of less importance. He seems to have been an enthusiastic painter, and devoted to his profession, generally striving to give as much expression and sentiment to his pictures as possible. He was a good drapery-painter, and his skill in this respect is shown not only in the arranging of the colours of his draperies, but in the substance and breadth which he gave to them.

GENOELS, ABRAHAM. See FRANCESCO MILE.

GENOESE, PIETRO.

Sale in 1803.

<i>Robert Thistlewaite, Esq.</i>	
A Priest delivering a Holy Vessel . . . . .	£23 2 0

GENTILESCHI. See ORAZIO LOMI.

GERARD, FRANCIS. See MENGES.

GERBIER, SIR BALTHAZAR. See RUBENS.

GERBRANDT.

Sale in 1801.

<i>Earl of Besborough.</i>	
Interior of a Gothic Church . . . . .	£26 5 0

GERICAULT. See VERNET.

GERMAN, LORENTE BERNARDO. Born at Seville in 1685; died at Seville in 1757. Spanish School.

Sale in 1806.

<i>Marquis of Lansdowne.</i>	
Portrait of La Comptesse de la Lippe Buckberg . . . . .	£5 15 6
Ditto of Le Maréchal Comte Daun . . . . .	2 8 0
Virgin and Child, with St. John . . . . .	4 4 0

GESSI, FRANCESCO. See RENI.

GHEYSELS, PETER. See GYSELS.

GHIRLANDAIO, RIDOLFI CORRADI. See CORRADI.

GHISI, A.

Sale in 1819.

<i>John Knight, Esq.</i>	
Venus and Adonis . . . . .	£30 9 0

GHISOLFI, GIOVANNI. Born at Milan in 1623; died in 1683. Pupil of Girolamo Chignolo, of Antonio Volpini, and of Salvator Rosa.

Sale in 1801.

<i>Earl of Besborough.</i>	
Ruins in the Environs of Rome . . . . .	£27 8 0
Ruins of a Roman Gate . . . . .	2 5 0

1802.

<i>Right Hon. Earl Grosvenor.</i>	
Two Views of Architecture, Ruins, and Figures . . . . .	4 0 0

1803.

Architectural Ruins . . . . .	4 0 0
Christ raising the Dead, in a Landscape, with Ruins . . . . .	8 18
Ditto, the companion . . . . .	6 6

1807.

<i>Edward Core, Esq.</i>	
Ruins, with a Sea View of Ancona . . . . .	

1815.

<i>W. Comyns, Esq.</i>	
Elisha making the Bitter Water Sweet . . . . .	11 11 0

1823.

<i>Rev. Edward Balne.</i>	
The Jesuits' Church at Legerhorn . . . . .	5 10 0

1827.

<i>F. H. Standish, Esq.</i>	
Exterior of a Palace, with many Figures . . . . .	9 19 6

1848.

<i>Sir Robert Gordon, G.C.B.</i>	
Ruins, with the Adoration of the Magi . . . . .	8 8 0

Ghisolfi (or Ghisolfi) was a painter of various subjects, but in England he is chiefly known as a painter of dark pictures of ruins and figures. He liked to represent powerful effects of 'light and shade.' Some of his palaces are remarkably well painted, and he excelled in representing corridors in perspective, and courtyards paved with black and white marble.

GIBSON, D. See SIR P. LELY.

GIBSON, RICHARD. See SIR P. LELY.

GIBSON, T. See SIR P. LELY.

GILLRAY, JAMES. See THOMAS ROWLANDSON.

GILPIN, SAWREY, R.A. Born at Carlisle in 1733; died in 1807. English School.

Sale in 1803.

Cows, in a Landscape . . . . .	£1 8 0
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1832.

<i>George Watson Taylor, Esq.</i>	
Two small Views of Park Scenery, with Cattle . . . . .	10 10 0

1836.

Mare and Foal, in a Landscape by Barret, R.A. . . . .	2 0 0
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1863.

<i>John Alnutt, Esq.</i>	
A Landscape, with two Cows . . . . .	6 15 0

Some of the works of this painter have been already noticed in conjunction with his contemporary George Barret. The neatly painted horses and cattle which he so frequently inserted into Barret's landscapes are well worthy of study; their merit alone would entitle the painter to a separate notice, and we must remember that he sometimes painted animals on a large scale, and apparently without any assistance from Barret in the landscape part. We are also told that he occasionally painted historical subjects. When seen from a little distance, the colouring of some of Gilpin's pictures reminds us of Stubbs's. Like Stubbs, he was particularly fond of giving a sunny effect to his pictures, but it should be noticed that he did not load his leafage with yellow and chrome as Stubbs did, but managed to produce the desired brilliancy by leaving the ground very slightly covered in parts, over which he would pass transparent colour. It will be seen that this style of painting the backgrounds is very characteristic of Gilpin: in most of his large pictures of animals, the landscape backgrounds appearing bright and sunny when viewed from a little distance; but on closer inspection we are rather surprised to find how thinly and slightly they are painted. The heads of his animals are not wanting in character, being fairly drawn. His horses are prettily sketched in; and, as we remarked about his trees and foliage, we are again surprised to find how very slightly they are painted, for we again notice the semi-uncovered ground, next to which he would introduce the half-tints, whilst the touches which represent the high lights are often bordered by the outlines of the animal. Gilpin sometimes painted small sunny landscapes, and would introduce in them a variety of horses, or perhaps a few deer or sheep: his deer are very sweetly painted.

GIORDANO, LUCA. Born at Naples in 1632; died at Naples in 1705. Pupil of Giuseppe de Ribera and of Pietro Berrettini. Neapolitan School.

Sale in 1763.

<i>Earl Waldegrave.</i>	
Nathan and David . . . . .	£201 15 0

1801.

<i>Earl of Besborough.</i>	
The Annunciation; a pair of pictures . . . . .	13 13 0
Minerva rewarding the Arts; a sketch . . . . .	3 10 0
Holy Family, with St. Catherine . . . . .	6 0 0
Meleager and Atalanta . . . . .	24 3 0
Niobe; the companion . . . . .	26 3 0

*Right Hon. Sir William Hamilton.*

A Neapolitan playing on a Guitar; in the background various Animals . . . . .	26 5 0
The Virgin in the Clouds; Friars and Devotees beneath . . . . .	51 9 0
Ditto, liberating Souls from Purgatory . . . . .	57 15 0
St. Francis in Ecstasy . . . . .	6 0 0
Silenus on an Ass . . . . .	1 3 0
Christ brought before Pilate . . . . .	0 10 0
A Study of Cattle . . . . .	0 18 0
Sketch in chiaroscuro of the Dome of the Chapel of St. Gaetano at Naples . . . . .	1 10 0

*Slade, Esq.*

The Rape of Helen . . . . .	10 10 0
The Conversion of St. Paul . . . . .	7 7 0
St. Luke painting the Virgin and Infant Christ . . . . .	4 14 6
Subject from Homer . . . . .	1 8 0
Death of Sophonisba . . . . .	2 15 0

1802.

<i>W. Beckford, Esq., of Fonthill.</i>	
The Nativity . . . . .	21 2 0

The Fallen Angels . . . . .	1 2 0
Apollo and Daphne . . . . .	5 15 6

Lot and his Daughters . . . . .	5 5 0
The Adoration of the Magi . . . . .	3 3 0

*Paul d'Aigremont, Esq.*

The Judgment of Solomon . . . . .	4 14 6
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*Duke of Bridgewater, &c.*

Jupiter and Leda . . . . .	25 4 0
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The Offering in the Temple, and the Flight into Egypt; a pair . . . . .	1803.	£22 1 0
An Angel appearing to the Shepherds. . . . .		5 0
St. Luke painting the Virgin . . . . .		0 0
The Annunciation, and the companion; a pair . . . . .		3 0
Sophonisba . . . . .		2 2 0
— <i>Bryan, Esq.</i> . . . .	1804.	
Jupiter and Antiope . . . . .		9 9 0
The Virgin and Infant Christ, with Saints . . . . .		2 12 6
— <i>Marquis of Lansdowne.</i> . . . .	1806.	
An Historical Composition . . . . .		44 2 0
— <i>Sir George Yonge, Bart.</i> . . . .		
Lapithæ and Centaurs . . . . .		59 17 0
— <i>Edward Coxe, Esq.</i> . . . .	1807.	
The Adoration of the Shepherds; from Sir Joshua Reynolds's collection . . . . .		34 13 0
— <i>James Poole, Esq.</i> . . . .	1813.	
The Contrition of St. Peter . . . . .		5 5 0
— <i>John Willett Willett, Esq.</i> . . . .		
The Holy Family . . . . .		35 14 0
The Death of Scævca . . . . .		78 15 0
The Good Samaritan . . . . .		11 11 0
Jupiter and Danae. Bought in at . . . . .		52 10 0
— <i>Henry Hope, Esq.</i> . . . .	1816.	
Abraham about to Sacrifice Isaac; a sketch . . . . .		2 12 6
An Historical Sketch . . . . .		3 3 0
— <i>Marquis of Bute.</i> . . . .	1822.	
Infant Christ sleeping . . . . .		5 15 6
— <i>1823.</i> . . . .		
Bacchus and Ariadne; from the collection of Lucien Bonaparte . . . . .		19 8 6
— <i>The Triumph of Galatea; after the fresco in the Farnesian Gallery</i> . . . . .		19 8 6
— <i>1826.</i> . . . .		
<i>Lady Holland.</i> . . . .		
The Crucifixion . . . . .		4 14 6
— <i>1827.</i> . . . .		
<i>Viscount Cremorne.</i> . . . .		
A Battle Piece . . . . .		23 2 0
— <i>1829.</i> . . . .		
<i>Lord Gwydir.</i> . . . .		
Esther and Ahasuerus . . . . .		0 9 0
Nessus and Deianira . . . . .		5 5 0
— <i>1830.</i> . . . .		
<i>R. Westall, Esq., R.A.</i> . . . .		
Venus and Mars in the Cave of the Cyclops . . . . .		31 10 0
— <i>Sir Thomas Lawrence, P.R.A.</i> . . . .		
Jupiter and Semelè . . . . .		12 12 0
— <i>1831.</i> . . . .		
<i>John Maitland, Esq.</i> . . . .		
The Marriage of the Virgin . . . . .		12 1 6
The Vision of St. Roque . . . . .		7 7 0
— <i>1833.</i> . . . .		
The Judgment of Solomon . . . . .		7 0
— <i>1840.</i> . . . .		
The Head of St. John brought to Herod . . . . .		4 4 0
The Marriage at Cana . . . . .		4 10 0
— <i>1850.</i> . . . .		
<i>Earl of Ashburnham.</i> . . . .		
The Woman accused of Adultery . . . . .		9 19 6

If the colouring of Luca Giordano somewhat reminds us of Salvator Rosa, his models are never like the models of Salvator Rosa; neither can the pencilling of the two masters be compared. In composition Luca Giordano was very great; his important works exhibit a freedom and boldness of invention worthy of far greater pains and labour than he usually bestowed on them. He seems to have painted on dark grounds, which in many cases have injured the value of his pictures by absorbing the lighter colours, and thus giving to them a heavy brown appearance. It is curious that the colours which have stood the best in his pictures are the oranges and crimson lakes. The picture of Nathan and David, entered at the commencement of the sale notes, is most likely a fine work. There is also a splendid example of this painter in the possession of Lord Scarsdale, at Kedleston. But many of his pictures are small, and little more than studies. When he finished his small pictures carefully, they are far from being the least

interesting of his works. If the quickness and usual slightness of his pencilling be still seen in them, yet they are often so silvery, and so prettily coloured, that they remind us of Guido.

GIORGIONE. See **GIORGIO BARBARELLI**.

GIOTTO. Born at Vespignano, near Florence, in 1276; died in 1336. Pupil of Cimabue. Florentine School.

Sale in 1804.  
The Entombment of the Virgin . . . . . £190 10 0

1856.  
*Samuel Rogers, Esq.*  
The Virgin seated on a Throne, with the Infant on her Lap, under a gold canopy, surrounded by nine Angels . . . . . 325 10 0  
Heads of St. Peter and St. John, in Adoration before the Body of Jesus; a fresco from a chapel in the Church of the Carmelites, or Church of Brancacci in Carmel, at Florence; from the collection of the Right Hon. C. Greville . . . . . 78 15 0

Masters can always be distinguished, even among the earliest painters; it may be seen in a moment who were worthy of the name of artists, and who were not. In the former we are sure to see more or less of desire or taste for the beautiful; attempts here and there at expression and loveliness; touches of thought and meaning in at least some of the heads worthy of the subject; although the rest of the picture may be worked out in the quaint mechanical style of the period. Now, there is the same difference in the quality and value of pre-Raphaelite pictures which we find in other schools and periods of art. We find among them first, second, and third-rate pictures, just the same as we find first, second, and third-rate artists in the English, Flemish, and other Schools of a later period. It should be remembered that the early Italian and German painters rarely signed their pictures; and the historical information concerning them is often vague and indefinite, or even imaginative and misleading; thus the difficulty of naming them accurately, or of distinguishing them by comparison, is very great. As a rule, it is wiser to value or appreciate them according to their quality and condition, rather than by the names they may bear. The favourite leaders or masters of the early schools were closely, almost servilely, imitated by their pupils and followers; this will account for the monotony of their compositions. The prettiest pictures and designs of the pre-Raphaelite masters were not only imitated by their own pupils, but were also borrowed by Italian and Flemish amateur painters and artists of a considerably later period—as a matter of course, sometimes with success, and sometimes without success. As a further illustration, we may allude to certain Russian painters of the seventeenth century who delighted to preserve or to reproduce the type of the early School of Constantinople—a school which, taking into consideration the limited opportunities or advantages it enjoyed, really gave to art some curious and reputable productions. Some of the most pleasing of the cabinet specimens of the Byzantine or early Constantinople School are the panel-pictures, divided into small compartments, and richly studded with brilliantly coloured semi-miniature pictures. We find in these little pictures pleasing groups and neatly designed figures; and they please us, notwithstanding their brown and baked appearance. The propriety, however, of preserving or reintroducing the type is very questionable. Some bestow on Cimabue praise for the manner in which he freed himself from early Greek conventionalisms. In like manner, we may bestow on Giotto praise for his invention, and for other minor improvements which he effected in the style of painting which was practised and taught by Cimabue. Notwithstanding the killing use of gold which Giotto and other painters of his time considered it necessary to introduce into their pictures, their works often display a pretty arrangement of colours, so much care and attention being exhibited in them that the eye can dwell on the best examples of this period with pleasure for a considerable time. Giotto was successful in painting small pictures; there are a dignity and grandeur about his designs worthy of a more advanced epoch. His simple treatment or way of arranging the groups which are intended to illustrate some of the most sublime passages in Sacred Writ pleases us; they appear to be arranged as we wish to see them arranged; and it should be remembered that Raphael himself composed many of his subjects in a similar manner. In execution, Giotto's works exhibit many primitive peculiarities; the lozenge-shaped eyes, clumsy fingers, and semi-Egyptian feet are not what we wish to see; still we must acknowledge that he strove to give variety and force to the heads in his pictures, and all true lovers of art can sympathise with his efforts, and can enjoy what he has left us. In speaking of Giotto, we must not forget that he was far from being merely a painter of single heads, or of the Virgin with the Bambino. On the contrary, he loved to invent; he never feared attempting compositions which included a considerable number of figures—subjects in which the figures are expected to exhibit considerable emotion, or perhaps varied emotions and sentiments. We see the master in some of his female figures, which exhibit a refinement and delicacy wonderful for the

period in which he lived. Giotto paid considerable attention to the accessories of his pictures: the background buildings are very curiously finished, and he was particularly fond of covering some of the draperies of his pictures with patterns neatly designed all over with squares or diamond-shaped figures, usually in rather bright colours. He seems never to have hurried or shirked his work in any way, and thus would often cover the columns and other parts which form the backgrounds of his pictures with work or ornaments of some kind. There are various Italian painters whose works class very well with Giotto's, although painted considerably after his time; we may notice, amongst others, Niccolò Alunno of Poligno. Some of the pictures ascribed to this painter, although primitive in character, exhibit considerable sweetness. He introduced gold in the backgrounds; the figures are graceful, and the female faces sometimes pretty: his figures are pencilled with great firmness, and we find a delicate grey outline round the features and other parts. Niccolò painted in the latter part of the fifteenth century. Gaddo Gaddi, his son Taddeo Gaddi, and his grandson Agnolo Gaddi, were all Tuscan painters of the fourteenth century, and careful followers of the Giotto type. The type of the early Tuscan School is, to a certain extent, preserved in the early Spanish School. We meet with works ascribed to Juan Bautista Juanes, and other Spanish painters of that period, which in type remind us of Baldovenetti. Gold is introduced in the nimbi and ornaments of the drapery, whilst the background landscape is of a rich golden tone, and is Raffaelesque in character. The works of Simone Memmi, the early Sienese master, may be studied in connection with the foregoing painters. His designs are considered very elegant for a painter of the fourteenth century; and he was not unsuccessful in giving expression to, or in representing passion or feeling in, the countenances of his figures. The early Sienese masters were fond of painting on thin canvas, which they securely fastened to wooden panels, and afterwards prepared or covered with a thick priming, considerably thicker than our old-fashioned 'panel grounds' or 'panel canvasses.'

GIOVANNI, DA SAN GIOVANNI. See MANNOZZI.

GIRARDET (GIRARDOT, or TRISON), ANNE LOUIS. Born at Montargis in 1767; died at Paris in 1824. Pupil of David. French School.

Sale in 1823.

*George Watson Taylor, Esq., M.P.*

A whole-length Portrait of General Murat. . . . . £22 1 0

Girardet painted numerous portraits of the nobles of France, but in England is best remembered by his picture of 'The Deluge,' in the Louvre, and a few other works.

GIRARDON.

Sale in 1802.

*Guy Head, Esq.*

The Death of Adonis . . . . . £9 19 6

GIRTIN, THOMAS. Born in 1775; died in 1802. Pupil of Edward Dayes. English School.

Sale in 1865.

Ruins of an Abbey; in water-colours . . . . . £5 15 6

Darkworth Hermitage; in water-colours . . . . . 11 0 6

Some very interesting examples of this artist were exhibited in London at the International Exhibition of 1862. His drawings, although simply treated, are very truthful and pleasing, and they class very well with Paul Sandby's, and also with some of Turner's early views of towns. He was fond of giving a yellow or sunny tone to his sketches. We see fewer outlines in his drawings than we do in Sandby's. He had a peculiar way of introducing a number of sharp touches or dots in the foregrounds of his landscapes, and also about the buildings; it is a kind of touch that we never expect to find in water-colour drawings of the present day.

GISELAER.

Sale in 1827.

The Woman taken in Adultery . . . . . £7 0 0

GLAUBER, JOHN. Born at Utrecht in 1646; died at Amsterdam in 1726. Pupil of Nicholas Berghem. Dutch School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*

A Pair of Landscapes, with Figures by Laireesse. . . . . £6 6 0

1802.

An upright Landscape . . . . . 5 0 0

1803.

A Pair of Landscapes, with Figures by Laireesse . . . . . 19 8 6

1806.

*Sir George Yonge, Bart.*

A Landscape, with Figures by Laireesse . . . . . 30 9 0

Ditto, ditto . . . . . 26 15 6

1819.

*Mathew Mitchell, Esq.*

A Landscape, with Figures by Laireesse . . . . . 4 0 0

*Earl of Upper Ossory.*

A Landscape, with Figures by Laireesse . . . . . £15 15 0

1826.

*Lady Holland.*

A small Landscape, and Figures . . . . . 2 13 0

1836.

A Landscape, with Buildings and Figures . . . . . 5 0 0

1836.

A Landscape and Figures . . . . . 13 0 0

There is something very classical about Glauber's cabinet landscapes, and the influence of the French School is strongly seen in them. Most of his pictures show little of the feeling of his master Berghem, but the foreground flowers are worked up in the careful manner of Wynants. Like Van Huysum, he would adorn his landscapes with prettily designed buildings. Whilst scattered about are architectural fragments, portions of bas-reliefs, &c. Although some of his pictures bear his signature, yet it appears that at the best period of his painting he rarely worked without the assistance of Gerard Laireesse, whose charming little figures, which are usually painted to illustrate some historical passage or fable, add considerably to the interest and value of Glauber's landscapes.

GLOVER, JOHN. Born in Leicestershire in 1767; died in 1849. English School.

Sale in 1827.

A Landscape and Figures . . . . . £11 11 0

1828.

*Earl of Carysfort.*

Cattle, in a Landscape; in water-colours . . . . . 13 13 0

1829.

*Samuel Tansley, Esq.*

A Group of Cows, reposing on a Bank near the Sea . . . . . 56 15 0

1840.

*Sir Simon H. Clarke, Bart.*

Sicily, with a distant View of Etna . . . . . 52 10 0

View from the Winde Cliff, looking across the

Southern . . . . . 21 10 6

Ditto, of Chepstow Castle and Bridge, looking

towards Piercefield . . . . . 21 10 6

1863.

*John Allnutt, Esq.*

A Mountainous Scene in Wales . . . . . 21 10 0

A River Scene in Devonshire . . . . . 17 17 0

Greenwich Hospital, from the Park . . . . . 11 0 6

Perhaps there is something fatiguing in the elaborate finish which Glover bestowed on many of his large pictures; certainly we can enjoy his style of painting more in his small pictures. It is curious to notice how most of our early English landscape-painters loved to imitate Claude, and this feeling may be traced in the works of Glover. The foregrounds of his pictures are often enriched with flowers and leafage of bright yellow and green; altogether the foliage of his cabinet pictures is singularly bright and refreshing in colour. Glover had evidently a good eye for painting the varied gradations of foliage; and we may notice that his most pleasing colours are not his rich autumnal tints, but rather his cool olives—that pretty cool foliage which he so happily introduced about his slaty and madder-coloured rocks. For his subjects Glover usually selected charming spots, and some of his views of rocky scenery are very pretty. As his style of painting is so careful and elaborate, we feel at a loss to say what class of figures his pictures require. Perhaps his own are best after all: yet they rarely please us. Sometimes they are so brilliant that they appear like spots in the picture; at other times they seem altogether too heavy and too homely in character, our attention being drawn to them, yet without interesting us.

GOLTZIUS. See FRANCIS FLORIS.

GONFREDI. See ELSHEIMER.

GONOTAL, J. See LINGELBACH.

GONZALES. See COQUES.

GOOD, T. S.

Sale in 1828.

*Earl of Carysfort.*

The Triumph of Music; a pair . . . . . £26 5 0

1837.

*Sir Francis Freeling, Bart.<sup>1</sup>*

Study of a Boy's Head . . . . . 1 1 0

An Interior, with a Peasant seated at a Table . . . . . 7 10 0

The Village Lawyer . . . . . 20 9 6

Good's small interiors, with figures and other similar subjects, are remarkably pretty. His pictures class very well with Wilkie's early works, and also with some of Bird's; only, as a rule, his colouring is lighter than Bird's.

<sup>1</sup> The writer is not certain that the above pictures are by the same painter.

**GOOL, JOHN VAN.** Born at the Hague in 1685; died at the Hague in 1763. Pupil of Terwesten and of Simon Vander Does. Dutch School.

Sale in 1803.  
Peasants and Cattle, in a Landscape . . . £20 9 6  
A Landscape, with Cattle and Figures . . . 18 18 0

1806.  
*Marquis of Lansdowne.*  
Cows, in a Landscape . . . 11 0 0  
1821.  
Cattle, in a Landscape . . . 16 16 0

1831.  
*John Maitland, Esq.*  
A Dutch Dairy-farm, with Figures milking Cows . . . 17 0

There may have been two John Van Gools, as we meet with pictures bearing the signature, and yet varying considerably in merit. The best, in the landscape part, remind us of M. Carrey, and the cattle are as Berghemesque or as prettily drawn as Carrey's; but they are coloured and finished differently, the colour being laid on very thickly, more in the manner of Paul Potter. In the less important Gools we find the landscape part smoothly painted, the foliage hard, and the general colour too green; likewise the figures are very tancily painted, but the animals are curiously and neatly finished—in fact, finished more in the style of the better works already described.

**GORDON, SIR J. WATSON, R.A.** See REYNOLDS.

**GOSSAERT (or GOSSARD), JAN,** called JAN DE MARUSE. Born about 1496 at Maubeuge; died in 1532. Flemish School.

Sale in 1802.  
*Countess of Holderness.*  
Two Portraits in one frame, representing a Lady and Gentleman at Devotion . . . £39 18 0

1804.  
— *Bryan, Esq.*  
The Virgin and Child . . . 43 1 0

1807.  
*Edward Coxe, Esq.*  
Portraits of a Man and Woman, in one frame; from the Holderness collection . . . 34 13 0  
His Own Portrait; from the collection of Sir J. Reynolds . . . 7 17 6

1819.  
*John Knight, Esq.*  
Adam and Eve . . . 51 9 0

1831.  
*John Maitland, Esq.*  
Portrait of Margaret Queen of Scots, eldest daughter of Henry VI. . . . . 22 1 0

1856.  
*Samuel Rogers, Esq.*  
A Lady as the Magdalen, holding a Silver Vase of Ointment . . . 21 0 0

1861.  
*Charles Scarsbrick, Esq.*  
A Triptych, with the Adoration of the Magi in the Centre . . . 31 10 0

The preceding sale notes hardly give one a favourable impression of the rarity and interest associated with this painter's works. There is great delicacy of feeling displayed in his pictures, and his *modus* is remarkable for precision and neatness. His heads have much force and expression; yet, owing possibly to the carnation tints having faded, there is often a coldness in the flesh tints which is striking. He finished the backgrounds and details of his picture very highly, and at the same time with considerable taste. The metallic lustre which he gave to some of the background objects in his pictures reminds us of the accessories in pictures ascribed to Quintin Matsys.

**GOULDSMITH, Miss.**

Sale in 1837.  
*Sir Francis Freeling, Bart.*  
A View of Vale Crucis Abbey . . . £1 0 0  
A Farmyard, with Figures driving Sheep . . . 10 0 0  
A Fisherman's Cottage, on the Bank of a River . . . 27 6 0  
View in Ventnor, Isle of Wight . . . 6 0 0

**GOUPY, JOSEPH.** Born at Nevers in 1729; died in London in 1763. French School.

Sale in 1801.  
*Earl of Besborough.*  
A Pair of small Landscapes . . . £3 6 0  
Ditto, after Rubens and Domenichino; drawings Venus and Cupid . . . 11 0 0  
A Pair, Liberty and Modesty, after Guido; and Apollo rewarding Merit, after Andrea Sacchi; drawings . . . 6 6 0  
24 13 6

1815.

*Edward Coxe, Esq.*  
A Landscape, after Rubens . . . } £14 14 0  
Ditto, after Domenichino  
'Liberty and Modesty,' after Guido; a drawing . . . 18 7 6  
Apollo rewarding Merit, after Andrea Sacchi; a drawing . . . 15 4 6

1829.

*John Webb, Esq.*  
A Miniature of Matthew Prior . . . 1 2 0  
**GOVOERTS (or GOVERT).** Flourished in Amsterdam about the middle of the seventeenth century.

Sale in 1830.  
A Landscape, with a Merry-making . . . £3 3 0

**GOYEN, JAN VAN.** Born at Leyden in 1596; died at the Hague in 1656. Pupil of Jan Nicolai and Schilderpoort, of Esais Vandevelde, of Van Maun, of Henri Klok, and of William Gerritz. Dutch School.

Sale in 1801.  
A Landscape . . . £3 5 0  
A View of the Town of Dordrecht . . . 14 14 0

1802.  
A View on the Banks of a River . . . 4 14 0  
A small Sea View . . . 4 10 0  
A View near Scheveling, with Fishermen . . . 8 18 6

A View on the Coast of Holland, with Fishing-boats . . . 21 0 0  
A View on the Scheldt . . . 3 5 0

*Paul d'Aigremont, Esq.*  
A River View . . . 5 0 0  
View of a Town in Holland . . . 15 4 6

*Duke of Bridgewater, &c.*  
A small Sea View . . . 2 2 0  
A Landscape . . . 10 10 0

1803.  
*Robert Grave, Esq.*  
A Landscape and Figures . . . 7 12 0  
A View of Dort . . . 4 8 0  
A Landscape . . . 5 15 6  
A Landscape, with Boats and Figures . . . 3 6 0  
A Coast Scene . . . 2 18 0

*Richard Walker, Esq.*  
A View in Holland . . . 4 16 0  
A View in Holland, with Boats and Figures . . . 6 6 0  
A River View in Holland, with Boats . . . 6 15 0  
A Sea Piece . . . 4 0 0  
A River Scene in Holland . . . 24 8 0

*Robert Thistlewaite, Esq.*  
A View in Holland . . . 4 14 6  
A small Landscape . . . 2 18 0

1804.  
— *Bryan, Esq.*  
A View in Holland . . . 8 18 6

1806.  
*Marquis of Lansdowne.*  
A Village on the Banks of a River, with a Ferry-boat and Figures . . . 12 12 0

1807.  
*Edward Coxe, Esq.*  
A small Sea Piece . . . 12 1 6

1813.  
— *Clay, Esq.*  
A Sea Piece . . . 11 0 6  
A River Scene . . . 8 10 0

1815.  
*W. Comyns, Esq.*  
Mouth of a Harbour, with Fishing Smacks . . . 22 11 6

1819.  
*Mathew Mitchell, Esq.*  
A River Scene . . . 3 13 6  
A View of Scheveling . . . 26 5 0

— *W. N. Hewett, Esq.*  
A River Scene . . . 26 5 0  
Ditto . . . 38 17 0  
A View of Amsterdam . . . 43 1 0

<b>A Land Storm</b> . . . . .	1821.	£11 0 0
<b>A Landscape, with large Figures</b> . . . . .	1822.	15 15 0
<i>Marquis de Bute.</i>		
<b>A Pair of circular Pictures of Loading a Market Cart, and a River View</b> . . . . .	1823.	16 16 0
<i>George Watson Taylor, Esq., M.P.</i>		
<b>A River Scene</b> . . . . .	1824.	8 18 6
<b>A Landscape, showing the Windings of the River Scheldt</b> . . . . .	1824.	45 3 0
<i>Lord de Dunstanville.</i>		
<b>A River View</b> . . . . .	1825.	11 0 0
<b>A River Scene, with Buildings and Figures</b> . . . . .	1827.	9 0 0
<i>F. H. Standish, Esq.</i>		
<b>A River Scene</b> . . . . .	1827.	9 0 0
<b>The Shore of Scheveling</b> . . . . .	1828.	6 6 0
<b>A River Scene, with Boats and Figures</b> . . . . .	1828.	28 7 6
<b>Boats going out of Harbour</b> . . . . .	1829.	8 16 0
<i>Richard Mortimer, Esq.</i>		
<b>A Pair of small circular Landscapes, with Figures; from the Bute Collection</b> . . . . .	1829.	16 5 6
<b>A Marine View, with many Vessels, and the Town of Haerlem in the Distance</b> . . . . .	1832.	31 10 0
<i>George Watson Taylor, Esq., M.P.</i>		
<b>A River Scene</b> . . . . .	1832.	23 2 0
<i>Sir George Duckett.</i>		
<b>A River Scene, with Boats and Figures</b> . . . . .	1833.	10 15 0
<b>A Landscape, with Boats and Figures</b> . . . . .	1836.	7 7 0
<b>A Post-waggon and Figures near a Cottage</b> . . . . .	1836.	17 6 0
<i>Henry John Hinchcliffe, Esq.</i>		
<b>A Dutch River Scene, with Fishermen and Boats</b> . . . . .	1838.	10 0 0
<b>A View of a Château and a Mill on the Bank of a River, with Figures in a Boat</b> . . . . .	1838.	9 9 0
<b>A Landscape, with a Barn and Figures</b> . . . . .	1838.	12 1 6
<i>William Esdaile, Esq.</i>		
<b>A River Scene, with Men in the Foreground drawing a Net</b> . . . . .	1840.	15 4 6
<i>William Hastings, Esq.</i>		
<b>A River View</b> . . . . .	1841.	8 15 0
<i>Lady Stuart.</i>		
<b>Dutch Fishing-boats on a River</b> . . . . .	1842.	25 4 0
<b>Dutch Boats on a River</b> . . . . .	1843.	29 8 0
<i>William Wells, Esq.</i>		
<b>A View of Scheveling</b> . . . . .	1843.	7 7 0
<b>A small Landscape, with a Town in the Distance, and Figures on a Road</b> . . . . .	1843.	15 15 0
<i>Samuel Rogers, Esq.</i>		
<b>A Dutch River Scene, with Figures in a Boat</b> . . . . .	1843.	14 3 6
<b>Ditto, with Boats moored near a Gateway</b> . . . . .	1843.	11 11 0
<i>Hon. Edmund Phipps.</i>		
<b>A View of Haerlem</b> . . . . .	1843.	27 6 8
<i>Charles Scarisbrick, Esq.</i>		
<b>A River Scene, with a lofty Tower and other Buildings</b> . . . . .	1843.	17 17 0
<b>A Dutch River Scene, with Cottages among Trees, and Figures in a Boat</b> . . . . .	1843.	9 19 6

Although most of Van Goyen's pictures are of little monetary value, yet connoisseurs generally like them for their truthfulness to nature, and admire the free and easy pencilling which characterises them. We are indebted to Van Goyen for introducing a far more agreeable style of colouring than we find in the Dutch landscape-painters who preceded him. His favourite subjects were river views, enlivened with fishing-boats and pleasure-boats; on the banks he often introduced remarkably picturesque churches and cottages. There is a freshness about his pictures which is truly charming, especially when he intro-

duced a good deal of blue in the sky, and finished the trees carefully; for the trees are sometimes the weakest part of his pictures. At one time he indulged a fancy for painting the foliage of a light-brown colour, expressing the leaves with small round touches or dots; his pictures of this class are generally of little value, unless redeemed by a few large boldly painted foreground figures. Van Goyen signed his pictures in various ways; sometimes with his name in full, only in minute letters; others have simply V.G., ciphered together, and the date; but some of his most important works are boldly signed in large letters. A painter known by the monogram W.R. or W.K. imitated Van Goyen's river views very closely, but his works are much later than Van Goyen's. Speaking of Van Goyen as a rapid painter, we may observe that the same kind of thing is remarked of several painters; Houbraken informs us that when H. Vander Straten was in England, he used sometimes to paint ten landscapes in one day.

GOZZOLI, BENOZZO. See GIULIO ROMANO.

GRAAT (or GRAET), BARENT (or BERNARD). Born at Amsterdam in 1628; died at Amsterdam in 1709. Dutch School.

Sale in 1811.

*Henry Hope, Esq.*  
Diana and Nymphs at the Bath . . . . . £3 12 0

1825.  
A musical Conversation, with a Servant bringing Game, &c. . . . . 105 0 0

1861.  
*Charles Scarisbrick, Esq.*  
Portraits of a Lady and Gentleman, in Black Silk Dresses, seated in a Landscape . . . . . 38 17 0

When Barent Graat painted landscapes or garden scenes with family groups, he treated his subjects much in the same manner as Gonzales did, yet in pencilling the heads often remind us more of Netscher than of Gonzales. His figures are well relieved, although thinly painted. His landscape scenery is prettily and delicately finished, and the animals and accessories are touched in with a good deal of spirit in the manner of Weenix. His skies are usually bright in colour; sometimes there is a great deal of red in them.

GRAFF, ANTHONY. See SIR J. REYNOLDS.

GRAHAM, J. See J. JACKSON, R.A.

GRAINE, DE LA.

Sale in 1802.

A Landscape, with Architecture . . . . . £3 13 6

GRANET, FRANÇOIS-MARIUS. Born in Aix, Provence, in 1775; died in the same city in 1849. Pupil of David.

Sale in 1848.

*Richard Sanderson, Esq.*  
A Franciscan Monastery, with Monks at Vespers . . . . . £26 5 0

Granet was an excellent painter of interiors of cathedrals and monasteries; they are usually painted with a view of exhibiting the power of 'light and shade.' He was most successful in all his attempts of this class, and when placed in a proper light they have quite a stereoscopic effect; yet it may be noticed that he painted with very few and simple colours. Sometimes he painted moonlight scenes; the moon and landscape part remind us of the elder Pether, but the architectural part and the figures are put in with brown and yellow tints in his usual manner, much of the merit of the picture resting as usual in his ingenious management of 'light and shade.' Large prices have been given for the important works of this painter. The examples in the Louvre are rather differently signed.

GRASSI, NICOLUUS. See PAOLO CAGLIARI.

GRAVELOT. See LANCRET.

GRECO, EL. See RIBERA.

GREEN, JAMES.

Sale in 1826.

*James Birch, Esq.*  
Portrait of a Gentleman . . . . . £3 3 0

The fancy pictures of this painter are very pleasing, being highly glazed with yellow lake and other colours in emulation of Sir Joshua Reynolds. His works are sometimes signed.

GREENHILL, JOHN. See SIR P. LELY.

GREUZE, JEAN-BAPTISTE. Born at Tournus, near Macon, in 1725; died at the Louvre in 1805. Pupil of Gromdon. French School.

Sale in 1802.

A Boy Sleeping . . . . . £17 17 0

1819.  
*John Knight, Esq.*  
Head of a Girl . . . . . 43 1 0

1829.  
*Thomas Emerson, Esq.*  
Head of a Girl . . . . . 65 5 0

1832.		1809.			
<i>John Ficer, Esq.</i>		<i>Sir George Panncofote, Bart.</i>			
A Girl; painted for M. de Calonne	£141 15 0	A Turkish Seaport	£10 10 0		
<i>George Watson Taylor, Esq., M.P.</i>		1811.			
A Child fondling a Dog	703 10	<i>Henry Hope, Esq.</i>			
1838.		A Village Festival, and View on the Rhine	29 8 0		
<i>M. M. Zachary, Esq.</i>		View of the Fortress of Ehrenbreitstein, near			
Head of a Young Girl	34 13	Coblentz	34 13 0		
Portrait of a Girl, with a Row of Pearls and a		1821.			
Blue Ribbon on her Head	210 0	A View in Switzerland	4 4 0		
1848.		A View in Switzerland	4 8 0		
<i>William Wells, Esq.</i>		1822.			
A Young Female, with a Basket of Eggs in her		<i>Marquis of Bute.</i>			
Lap, and a pair of Pigeons in her Hand; from		A View on the Rhine, with Buildings, Boats, and			
the collection of Mr. Wilkinson	787 10 0	Figures	16 5 6		
<i>Count de Morny.</i>		Ditto on the Danube	13 2 6		
Head of a Young Girl, with a Book before her	115 10	A Pair of Views on the Rhine	18 18 0		
on a Table	336 0	A Pair of Views on the Danube, with Boats and			
Head of a Child		Figures	49 7 0		
La Sourde Oreille; a Young Girl seated, with a		1823.			
Dog in her Lap, shutting her Ears with her		<i>George Watson Taylor, Esq., M.P.</i>			
Fingers	210	Dead Birds in a Landscape	11 0 6		
Head of a Young Girl, expressive of Ecstasy	315	1825.			
A Young Girl, with Flowers in her Hands		A Mountainous Landscape, with Figures	5 5 0		
Psyche crowning Cupid; a composition of four	94 10 0	1827.			
figures		<i>John Dent, Esq.</i>			
The extraordinary prices which are now given for the works of this painter are sufficient to show how very highly they are appreciated. The specimens in the Louvre are greatly admired; and the picture of the Young Mother and her Children, in the Queen's Gallery, at Buckingham Palace, is a general favourite with connoisseurs, and is certainly a great ornament to the collection. We admire this picture all the more on account of the simplicity of the subject, and because it contains what we particularly love to study in the works of Greuze—viz, female beauty and lovely children. Without wishing to disparage his attempts at historical art, and his other compositions requiring numerous figures, yet we feel that we are irresistibly drawn to his single heads of lovely children, and to his single figures of pretty innocent girls. Greuze was particularly fond of painting children with light golden and light brown hair; he was very happy in the management of it, painting with light free strokes, and leaving the ground exposed in parts. His flesh tints are rather warm or yellowish in colour, as though he were in the habit of painting in a southern light; but the face-shadows, nevertheless, are very pearly, and he appears to have used ultramarine in them rather freely. Although the flesh tints or high lights of the faces are warm in colour, yet there is a pearliness about them which is very agreeable: some of the most delicately finished specimens appear like paintings on ivory. His colour is often laid on in wavy strokes, particularly about the eyes; and about the nostrils and lips of his children he used a great deal of carmine. It may be further said in praise of this painter that his heads of girls and children, how lovely soever they may be, never strike us as being extravagant or affected; whilst his skillful avoidance of outlines and blending of the shadow tints add much to the general prettiness and tenderness of the subjects which he selected. There is often something silvery about the backgrounds and draperies of his pictures: sometimes the draperies are painted with little more than black and white. He was also fond of pale lake, and light grey dresses for his children. It should be remembered that he rarely painted thinly, and the drapery, as well as the flesh tints, are usually painted with considerable impasto. Greuze painted some interesting male portraits: they are highly finished, and possess considerable merit; but we must not expect to find in them the attractions which are so justly admired in his fancy pictures.					
GREUZE.					
Sale in 1836.					
Interior, with a Musical Party	£6 16 6	1802.			
GRIFFIER, JOHN, called OLD GRIFFIER. Born at Amsterdam in 1656; living in 1720. Pupil of Roeland Rогman. Dutch School.					
Sale in 1796.					
<i>Jacob More, Esq., and Mons. Liss.</i>		<i>Duke of Bridgewater, &amp;c.</i>			
A View on the Rhine	£5 5	The Holy Family, in a Landscape	£14 14 0		
A Landscape and Figures	1 15	1803.			
1801.					
A View on the Rhine	6 6 0	<i>Robert Thistlewaite, Esq.</i>			
1802.		A Pair of Landscapes and Figures; on copper	20 9 6		
<i>Countess of Holderness.</i>		1816.			
A View on the Rhine	42 0 0	<i>Henry Hope, Esq.</i>			
1803.		A Landscape and Figures	18 18 0		
A small Landscape and Figures	6 6 0	Ditto, the companion	19 8 0		
1803.		A Landscape and Figures	21 10 6		
A Pair of Landscapes, with Dead Game	4 0 0	1821.			
<i>Robert Thistlewaite, Esq.</i>					
Ruins of a Castle	4 8 0	<i>Marchioness of Thomond.</i>			
<i>Earl of Godolphin.</i>		A Landscape, with Buildings and Figures	12 1 6		
A View of Windsor Castle and Eton College	24 13 6	1825.			
1838.					
<i>Sir James Stuart, Bart.</i>					
An Italian Landscape	19 19 0	<i>Simon M'Gillivray, Esq.</i>			
1838.		A Landscape, with Cascades and Figures	15 15 0		
<i>William Esdaile, Esq.</i>					
An Italian Landscape, with Buildings and		1836.			
Figures: from Benjamin West's collection	15 4				

This artist is best known as a landscape-painter, and, like most of the painters of the Caracci School, his compositions are grand and imposing; but it should be remembered that his works do not always exhibit the colouring and general characteristics of that school. There are examples by him which remind us more of Gaspar Poussin than of the landscapes of Annibale Caracci. Similar distinctions may be observed in the figures: if they are sometimes classical, like the figures of Gaspar or Nicolò Poussin, in other examples we find them painted in a homely style, in the manner of John Wyck, or other painters of the Dutch School. As already observed, his compositions are very nice, and in his best pictures we feel that there are a breadth and a management of 'light and shade' which are very fine. His works, however, are far from equal, and there are some which appear unmeaningly dark and heavy in colour. The classical landscapes of Triarte can be classed with the above, and also with the works of Banister. Triarte's pictures are brown and richly coloured, and there is very little colour in the skies.

GRIMOU (GRIMOUX, or GRIMOUD). ALEXIS. Born in Reumont, in the canton of Friburg, Switzerland, about 1680; died in Paris about 1740.

Sale in 1819.

*John Knight, Esq.*  
His Own Portrait . . . . . £18 18 0

This artist is represented in the Museum of the Louvre by his own portrait and several fancy pictures; and we are told in the catalogue that he studied painting by copying the works of Vandyck and Rembrandt. His portraits are brilliant, without being gaily coloured; he made the flesh tints warm, and delighted to show powerful effects of 'light and shade.'

GROOMBRIDGE, W. See G. BARRET.

GRDOT.

Sale in 1861.

*Charles Scarsbrick, Esq.*  
A Frozen River, with Figures . . . . . £2 0 0

GRUNEBROOK.

Sale in 1802.

*Right Hon. Earl Grosvenor.*  
A Pair of Views on the Rhine . . . . . £18 7 6

GREYFF, ANTHONY. Flourished about the middle or latter part of the seventeenth century.

Sale in 1803.

*Count de Hagen.*  
A Pair of Landscapes, with Dead Game . . . . . £2 12 6

1806.

*Marquis of Lansdowne.*  
A Pair of Pictures of Hounds and Dead Game . . . . . 6 10 0

1810.

*Sir H. T. Gott.*  
A Pair of Landscapes, with Dead Game . . . . . 31 10 0

1825.

A Pair of Landscapes, with Sportsmen and Dead Game . . . . . 7 0 0

1827.

Exterior of a Farmhouse, with Poultry, Vegetables, &c. . . . .

1836.

Spaniels and Ducks . . . . . 2 0 0

The works of this painter vary considerably in merit. His early productions are, for the most part, very poor things, his weakness being very apparent when he attempted to paint live dogs engaged in the chase; sometimes, in their eagerness to seize the deer or fox, or whatever the animal may be, their bodies are extended beyond all natural proportions, as though they were elastic, like things made of india-rubber. Greyff, like Abraham Hondius, preferred painting his subjects on a small scale; and in his early pictures the colouring is generally better than the drawing. His later works display considerable improvement, both as regards composition and the quality of the execution. His pictures of this period are usually landscapes, in which he introduced sportsmen and other figures, with their dogs, whilst lying on the ground are a number of dead birds, with implements of the chase. The figures in these pictures are prettily painted, and the birds and dogs are pencilled almost as cleverly as Gheysels'.

GUARDI, FRANCESCO. Born at Venice in 1712; died in 1733. Pupil of Canaletto. Venetian School.

Sale in 1801.

*Earl of Besborough.*  
A View on the Grand Lake at Venice . . . . . £15 4 6

A View on the Grand Canal at Venice . . . . . 5 15 6

*Right Hon. Sir William Hamilton.*  
Two small Landscapes, with Architecture . . . . . 3 3 0

1802.

A View in Venice . . . . . 6

1800.

*Marquis of Lansdowne.*

A View in Venice . . . . . £11 11  
Ditto . . . . . 8 18

1821.

A View in the Adriatic . . . . .  
Ditto of the Rialto, and other Buildings in Venice . . . . . }

1828.

*Earl of Carysfort.*

A Pair of small Views of St. Mark's Place . . . . .

1830.

A Pair of Views in Venice . . . . . 34 13 0

1836.

A View of St. Mark's, Venice . . . . . 10 10 0

Ditto of San Giorgio . . . . . 10 10 0

1842.

A Ruined Archway, with Figures . . . . . 15 15 0

A View of San Giorgio Maggiore, at Venice . . . . . 49 7 0

1848.

*William Wells, Esq.*

The Church of San Giorgio Maggiore, at Venice . . . . . 37 16 0

The Dogana; the companion . . . . . 32 11 0

1861.

*Charles Scarsbrick, Esq.*

View of San Giorgio Maggiore, at Venice . . . . . 52 10 0

1865.

*John Winstanley, Esq.*  
A Pair of small Coast Scenes . . . . . 22 1 0

— *Bryant, Esq.*

San Giorgio Maggiore, with Boats and Figures . . . . . 10 10 0

Although a pupil of Canaletto, Guardi's style of painting is very original. He was a very lively and spirited painter, and the almost countless figures and gondolas which he introduced in some of his views of the Venetian canals are wonderfully full of life and motion. His figures are characterised by a remarkably ragged touch, whilst about their outlines and those of the boats are sharp strokes and dots of very light colour, which give to his pictures a strange sparkling effect. Like Marieschi, he was particularly fond of representing powerful effects of 'light and shade'; thus some of the buildings in his pictures are brilliantly lit up by the sun. We also observe a certain degree of raggedness or coarseness in the pencilling of the buildings; and it should be particularly noticed that they are never ruled out in the careful manner of Canaletto. Many of his pictures would be finer if the skies were lighter and more natural in colour, but he seems to have rejoiced in sombre tints, both for the water and the sky; his grays and blues are often far too dark or too green to be agreeable.

GUDIN.

Sale in 1863.

A View of Marseilles, with Boats near a Buoy . . . . . £17 17 0

A Coast Scene, with Boats and Figures . . . . . 14 14 0

GUERARDO (or GARRARD), MARK. Born at Bruges about the year 1530; died in 1598. Flemish School.

Sale in 1841.

*Marquis of Camden, K.G.*

Portrait of a Lady . . . . . £14 14 0

Mark Garrard's portraits remind us of Zuccero's; only the drawing is generally weaker and less correct than Zuccero's; and there are other points of distinction which practice assists one in discovering. His name is often differently spelt, and there are portraits ascribed to him which are very differently pencilled. The authors of most of the portraits of the time of Zuccero and Mark Garrard are very difficult to distinguish with accuracy. Some may remark that there is frequently an inequality in the painting of the jewels and accessories of the portraits ascribed to Mark Garrard: whilst in some cases they are quite as beautifully finished as they are in the works of Zuccero and Holbein, in other examples the pearls and other ornaments are poorly and thinly painted. In explanation of this, we are told that there were several artists who spent their time in executing the fashionable portrait-painters of that day by covering the dresses and coats of the noble sitters with countless pearls and elaborate ornaments in astonishing variety. If there were many artists who obtained employment in this way, it will account for our noticing so much difference in the 'quality' of the painting of the dresses and jewels. Few artists at the present day would care to confine themselves to the workmanship of jewellery-painting or elaborately ornamenting the works of other painters; but the costly fashion of the reign of Elizabeth doubtless gave employment to many artists who could not have obtained it in any other way. It was Roger Ascham who said 'men ought to go about matters which they should do and be fit for, and not such things which wilfully they desire, and yet be unfit for.' Whether the mechanical painters who assisted Zuccero, Mark Garrard, and other eminent painters of that early period were unfit to labour in the higher walks of art we cannot judge; and it is only fair to their memory and to their abilities to acknowledge that what

they did do they did remarkably well. There is something about the neat semi-miniature-like finish of the portraits of this period which seems to demand a profuseness of ornament in the drapery, in order to carry out the general idea of the subject, and to preserve the harmony of the whole; consequently, the more delicate the finishing of the dresses, the greater the relief given to the pearls and jewels, the sharper, the more embossed and metallic the metalwork, the more highly do we value the portraits of this early period.

GUERCINO. See GIOVANNI FRANCESCO BARBIERI.

GUEST, THOMAS DOUGLAS. Flourished in the early part of the present century. English School.

Sale in 1803.

A Study; after Correggio . . . . . £15 15 0  
1816.

*Henry Hope, Esq.*

Marcivus refusing to swear on the Altar of the  
Heathens . . . . . 20 10 6

There is no account of this painter in Bryan's Dictionary, but his name occurs in Sandby's 'History of the Royal Academy' as one of the recipients of the Academy's gold medal in 1805, for his picture of 'The Bearing of the dead Body of Patroclus to the Camp.' His name is also mentioned in Mr Thomas Smith's 'History of the British Institution.' His works are not frequently met with; in the vestry-room of the old parish church in Salisbury there is, or there was until lately, the remains of an altar-piece by this painter.

GUIDI, TOMMASO, called MASACCIO (or TOMMASO DI SAN GIOVANNI). Born in 1402; died in 1443. Pupil of Masolino da Panicale. Tuscan School.

Sale in 1804.

A small Triptych Altar-piece of Figures of Saints £30 9 0

Considering the early period in which Masaccio worked, he appears to have been a master of considerable power. The life-sized heads in his frescoes, and the small heads in cabinet pictures ascribed to him, are very intelligent and dignified; they vary remarkably in character, and appear to have been painted after considerable thought and study. The features in cabinet pictures ascribed to him are generally slightly outlined, or else so firmly pencilled as to have that appearance. His colouring is quiet and simple, and is very different from the rich colouring of the early Venetian painters. The works of Fra Filippo Lippi, Pesello, and Sandro Botticelli may be conveniently studied and compared with the works of Masaccio. Sandro Botticelli introduced gold into his pictures, but more sparingly than the painters who preceded him; it is possible that he sometimes painted over a gold ground, which may account for the singular brightness of his pictures. He painted several pictures of the Holy Family, and of the Virgin with the Bambino; they vary in 'quality' and value; there are a stiltiness and a golden tone over the landscape backgrounds of his pictures which are very charming. Like most of the painters of his time, Sandro Botticelli's style is very severe. His Madonnas appear grave and melancholy; they are usually represented with light hair, the features are very firmly drawn, and we can sometimes trace round them the indentations of the stylus or tracing tool; but we notice those scratches or lines more particularly in the folds of the drapery. His female figures are usually painted in dresses with very tight sleeves. For that period, we may speak of him as a fine drapery-painter. His best drawing may be seen in some of his profiles. In works ascribed to Pesello, or Pesoli Pesello, we notice that the drawing is fine and

vigorous for the period; in fact, this firmness of drawing is much to be commended in the painters we are considering. Like Botticelli, he introduced gold judiciously or sparingly, perhaps only in the nimbi. The expressions of the heads are fine and Masaccio-like in character; the contours are graceful, although the outlines or drawing lines are rather conspicuous. His draperies are agreeably and brilliantly coloured. Andrea del Castagno was a contemporary of Masaccio, and, like the latter, may be regarded as one of the fine head-painters of the early Tuscan School. Raffaellino del Garbo was an early Tuscan painter, and a pupil of Filippino Lippi. We occasionally meet with pictures attributed to him which are more agreeable and refined than Botticelli's sacred subjects. Filippino Lippi's profiles may be compared to the elegant although conventional profiles of Pietro della Francesca; and Lippi painted the hair with sharp wiry strokes in the manner of his master Sandro Botticelli. Filippino, we are told, was the natural son of Fra Filippo Lippi. The former was a great admirer and copyist of the works of Masaccio. In connection with the Tuscan painters of this period, the reader should examine the works of Cosimo Rosselli, who is generally represented in national picture galleries.

GUIDO, REND. See REND.

GUTTENBRUNN, J. Born at Dresden. Flourished about the latter part of the eighteenth century. German School.

Sale in 1816.

*Henry Hope, Esq.*  
The Sleeping Venus . . . . . £15 15 0  
1819.

*Mathew Mitchell, Esq.*

A Neapolitan Female at a Window . . . . . 4 13 0

GUZZARDI, LEONARDUS. See ARTHUR DEVIS, sen.

GYSELS (or GHEYSELS), PETER. Born at Antwerp in 1636; was living in 1687. Flemish School.

Sale in 1819.

Dead Game and small Birds, in a Landscape . . £40 19 0  
1830.

Females drawing Water at a Fountain, in a  
woody Landscape . . . . . 9 5 0

1861.

*Charles Scarisbrick, Esq.*

A Dead Hare, suspended to a Tree, watched by  
a Spaniel; a Gun and small Birds lying on the  
Ground . . . . . 75 12 0

It is not unlikely that there were two painters of the name of Peter Gheysels, the above dates referring to the animal-painter, who was a son of a Peter Gheysels, the pupil of John Brueghel. In regard to the younger Peter Gheysels, his most interesting works are his small pictures of dogs and dead game. His subjects are usually represented on terraces and in gardens, the trees and landscape part being elaborately finished. In the foregrounds of his pictures he would paint little mounds covered with moss and other plants, and would introduce about the same numerous flies and insects, which are worked up in the manner of Nicolas de Vroe. Many of Gheysels' pictures are so beautiful, so perfect of their kind, that we feel inclined to examine them with a microscope. The fairs and views on the Rhine attributed to the elder Gheysels are interesting works of their class. He introduced in them an immense number of figures, and, compared with Brueghel's, his works exhibit rather an advanced style of painting.

## H

HAANSBERGEN, JOHN VAN. See POLEMBURG.

HACKAERT, JAN. Born at Amsterdam in 1635. Dutch School.

Sale in 1803.

Mountainous Landscape, with Figures by Vande  
Velde . . . . . £30 19 0

1821.

A Landscape, with Cattle and Figures fording a  
Stream; the cattle and figures by A. Vande  
Velde . . . . . 100 16 0

1822.

*Marquis of Bute.*  
Landscape, with Mountainous Scenery and  
Figures . . . . . 37 16 0

1824.

*Ralph Bernal, Esq.*  
A Landscape, with Figures . . . . . 36 15 0

1827.

*P. H. Standish, Esq.*  
Landscape, with Ruins of a Bridge and a Group  
of Figures . . . . . 27 6 0

1830.

The Retreat; figures by A. Vande Velde . . . £252 0 0

1836.

*Sir Charles Bagot, G.C.B.*

A View in a Wood, at the Hague; with Figures  
returning from Hawking by A. Vande Velde . . 200 11 0

1861.

*Charles Scarisbrick, Esq.*

A Landscape, with a Cavalier on a White Horse,  
and other Figures . . . . . 77 14 0

An Italian Landscape, with Cavaliers and Ladies  
on Horseback . . . . . 81 18 0

A Landscape, with a Cavalier on a White Horse,  
followed by Attendants with Dogs; Moun-  
tainous Background . . . . . 58 14 0

The works of this charming painter may be generally recognised by his fondness for painting avenues of tall trees, or lakes richly wooded on every side. Most of his scenes are represented under the effect of sunshine, in the manner of Both: the way in which the sun is seen shining between the trees and playing on the ground is very wonderful; in this forte he was not surpassed by any of the Dutch or Flemish painters. Hackaert usually painted with less body of

colour than Both, but his trees are highly and beautifully finished—finished, perhaps, more in the manner of De Housch than of Both. His finest works are adorned with figures and animals by the exquisite pencil of Adrian Vande Velde, and are generally figures of sportsmen with their horses and dogs; at other times he introduced large parties of ladies and gentlemen returning from hawking.

HACKEN, VAN.

Sale in 1802.  
A Music Party . . . . . £2 2 0

HACKERT, JAMES PHILIP. Born at Prentzlau in 1737; died at Florence in 1807. Pupil of N. B. le Sueur. German School.

Sale in 1801.  
*Right Hon. Sir William Hamilton.*  
A View of the English Garden at Caserta, with Part of the Royal Palace and Mount Vesuvius; a drawing . . . . . £32 11 0  
Ditto, the companion; ditto . . . . . 31 10 0  
Two Drawings from the English Garden at Caserta . . . . . 3 0 0  
Three Drawings in Water-colour of Scenes about Mount Vesuvius . . . . . 4 14 6

Hackert painted in oil as well as in water-colours, and his best works in oil, his views about Florence and other parts of Italy, are curiously and beautifully finished. At the same time we must admit that it is a kind of finish not much appreciated at the present day. His pale azure skies are nearly as smooth as ivory; the buildings and figures are marked in with singular sharpness and precision, and brightly coloured; the trees are most brilliantly coloured, and the leafage expressed in segregated touches. The foregrounds of his pictures are particularly curious, being covered with numerous plants, flowers, leaves, and pebbles, which are finished in a most laborious manner, and are remarkably well done; only work of this kind must necessarily weaken or destroy the breadth of a landscape. Hackert possibly borrowed the idea from the foregrounds of some of Claude's pictures; only Claude put so much tone over the details of his foregrounds, and Hackert did not.

HAERLEM, CORNELIUS VAN. See HARLEM.

HAGEN, JAN VAN. Born at the Hague in 1635; died in 1679. Dutch School.

Sale in 1822.  
*Marquis of Bute.*  
A woody Landscape, with Sportsmen and Dogs . . . £11 11 0  
A woody Landscape, with Figures reposing . . . . 69 6 0

1823.  
Portrait of a Lady in a Pastoral Character, in a Landscape, with Cattle . . . . . 2 2 0

1854.  
*Viscountess Hampden.*  
Landscape, with Figures passing through a Wood . . . . . 13 2 6

1861.  
*Charles Scarisbrick, Esq.*  
A woody Scene, with Cavaliers on Horseback . . . 16 16 0  
A woody Landscape, with Peasants on a Road . . . 4 14 6  
A Landscape; a Cascade falling among Rocks; a Cavalier and Peasants on a Road . . . . . 42 0 0

The works of Van Hagen are analogous to the works of De Vries, Waterloo, and other painters of the same class. In his compositions he was particularly fond of introducing a river, the clear water of which reflects the richly coloured trees which are on the banks; thus we have nice broad effects of light and shade in his landscapes. His road scenes are also very prettily painted, and are enlivened with a variety of picturesque figures, laden asses, and other objects.

HAINE.

Sale in 1800.  
*Sir George Pannecote, Bart.*  
Portrait of Sir G. Smith, in Armour . . . . . £4 14 6  
Ditto of King Charles I. . . . . 4 14 6

HAKKERT. See HACKAERT and HACKERT.

HALL. Born in Sweden; flourished in the latter part of the eighteenth century.

Sale in 1829.  
*John Webb, Esq.*  
A Miniature of Dr. Henckerman . . . . . £0 15 0

There were several examples of this painter in the collection of miniatures exhibited at the South Kensington Museum in 1865.

HALS (or HALIS), FRANCIS. Born at Mechlin in 1584; died in 1666. Pupil of Karel Van Mander. Flemish School.

Sale in 1801.  
*Earl of Besborough.*  
A Lady's Portrait. . . . . £12 1 6

A Boy's Head . . . . . £7 17 6

*Right Hon. Sir William Hamilton.*  
A Portrait . . . . . 7 17 6

1813.  
*John Willett Willett, Esq.*  
A Portrait of a Lady in a Ruff . . . . . 11 11 0

1819.  
*John Knight, Esq.*  
A Humorous Scene . . . . . 43 1 0

1821.  
A Lady and Gentleman Singing and accompanying themselves on Guitars . . . . . 10 10 0

1823.  
*George Watson Taylor, Esq., M.P.*  
A Girl in a Chair, with a Kitten in her Lap, and another Girl kneeling before it; from the collection of Greffier Fagel, Esq. . . . . 36 15 0  
A Girl seated in a Chair, playing at Cards, and a Boy on the Ground before her . . . . . 37 16 0

*Rev. Edward Balme.*  
A Laughing Boy, and companion picture . . . . 14 14 0

1830.  
A Miser . . . . . 5 5 0

1831.  
*Hon. Mr. Vernon.*  
A Man's Portrait, in a Ruff and Black Dress . . 11 11 0

1832.  
*George Watson Taylor, Esq., M.P.*  
A Portrait Group of Van Goyen and his Family . 50 8 0

1836.  
*Sir Charles Bagot, G.C.B.*  
Portrait of the Burgomaster Guldewagens, of Haerlem . . . . . 16 16 0  
Ditto of M. de Waal, of Utrecht . . . . . 13 13 0  
Ditto of Van Goyen, the Painter, and his Family . 31 10 0

His Own Portrait . . . . . 14 3 6

1839.  
Portrait of a Man . . . . . 6 6 0

*William Hastings, Esq.*  
A Dutch Lady . . . . . 4 10 0  
A Card Party . . . . . 6 6 0

1859.  
*Hon. Edmund Phipps.*  
Portrait of Frank Hals, with a Pig . . . . . 28 7 0

Hals's vigorously painted heads are general favourites with collectors; and we feel that there is talent shown in them, however slightly they may be painted. It may be observed that he was peculiarly wedded to laughing faces, and could rarely paint a head without indulging the whim of representing the model laughing or grinning. As he did this kind of thing very well, we scarcely object to it in his fancy heads; on the contrary, it is a species of humour characteristic of the painter, and which we rather look for in his fancy pictures. But it may be questioned whether we require the grinning or laughing expressions so frequently repeated in his portrait pictures; the effect is unnatural, and, consequently, gives an air of mannerism or vulgarity to some of his works. Francis Hals painted with a great deal of impasto, and his flesh tints are rather the reverse of ruddy. Many of his pictures are painted with comparatively few colours, particularly his small full-lengths, which are coloured with little more than brown and a yellowish white; but in some of his larger works he dashed in a good deal of bright colour, particularly vermilion, which gives considerable effect and spirit to his otherwise rather sallow-coloured portraits. His carefully finished portraits are often painted in black dresses and large white ruffs, in the manner of Vander Helst. Peter Roestraeten was one of Francis Hals's pupils. He painted portraits, but is better known as a painter of works of virtue and curiosities, or of still life. His pictures are neatly drawn, only some of them appear too smooth and flat, or perhaps they are too dark to be agreeable. Veenendaal's quietly coloured portraits, with the large ruffs worn by Dutch people in the seventeenth century, class very well with Hals's portraits. Theodoros Baburen was a painter of fancy figures, such as men playing musical instruments, &c. There is a great deal of force or effect in his pictures, and his fondness for representing laughing faces reminds us of Frank Hals.

HALS, DIRK (or THEODORE). Born at Mechlin in 1589; died in 1656. Pupil of Abraham Bloemaert. Flemish School.

Sale in 1802.  
A Music Party . . . . . £18 18 0

We are told in the dictionaries that this artist, who was the brother of Frank Hals, chiefly confined himself to painting drolls and merry-makings.



HAMILTON, GAVIN. Died in 1797. English School.

Sale in 1801.

*Right Hon. Sir W. Hamilton.*  
The Genii of Poetry and Painting; two half-length figures; a drawing . . . . . £14 14  
A Sleeping Venus and Cupid . . . . . 27 6

1816.

*Henry Hope, Esq.*  
The Death of Lucretia . . . . . 16 16 0

1819.

*Earl of Upper Ossory.*  
Cupid tying the Girdle of Venus . . . . . 19 8 6

Independently of his large works and his classical pictures, Gavin Hamilton sometimes painted cabinet pictures; for instance, interiors of rooms, with small portraits, in the manner of Hogarth. Although brown, and sombre in colour, yet there is a great deal of humour and character in the heads. William Cochran, the Scotch painter, was one of Gavin Hamilton's pupils.

HAMILTON, WILLIAM, R.A. Born in London in 1751; died in 1801. Pupil of A. Zucchi. English School.

Sale in 1802.

*W. Beckford, Esq., of Fonthill.*  
Moses receiving the Tables . . . . . £38 17 0  
Moses displaying the Brazen Serpent . . . . . 38 17 0

1813.

— *Clay, Esq.*  
A Sacrifice . . . . . 8 8 0

*Charles Griffier, Esq.*  
Scene from Richard II. . . . . 14 14 0

1822.

Three Drawings in Colour, including Bacchus and Ariadne, and Children at Play . . . . . 5 0

1834.

*Viscountess Hampden.*  
A Subject from Roman History . . . . . 2 4 0

1836.

Hop-picking . . . . .  
Haymaking . . . . .  
Apple-gathering . . . . . 3 16  
Hoeing . . . . . 2 17

1839.

Celandon and Amelia . . . . . 2 8 0

1862.

*Thomas E. Plint, Esq.*  
The Seasons crowning a Bust of Thomson; a drawing . . . . . 2 12 6

William Hamilton is remembered as a popular designer of illustrations for books; and, like many of the early English painters, sometimes painted religious and historical subjects on a grand scale. Occasionally he painted scenes from the book of Ruth, or landscapes with pastoral figures, in a very decorative style. They are prettily coloured, and have a light cheerful appearance when arranged with pictures of a similar class. His small pictures of rural scenes, however, are more interesting than the class just alluded to; the figures in them are nicely arranged, and the attitudes and motions are graceful and easy. His pictures of this kind class very well with Wheatley's small pictures of similar subjects. An artist of the name of Field painted a few clever portraits, which, in style and slowness of pencilling, remind us a little of Hamilton. Some people may prefer Field's portraits to Hamilton's.

HAND, T. Pupil of George Morland. English School.

Sale in 1824.

*William Clay, Esq.*  
A Halt at a Public-house . . . . . £6 15 0

1826.

A Coast Scene, with Fishing-boats and Figures . . . . . 4 10 0

It would appear that Hand, like Rathbone, Anderson, and other painters of the same class, was very unequal in his painting. Whilst some of his pictures are of little interest, there are others by him which are capitally painted, the pencilling, and general effect of the landscape part, being little inferior to Morland. His figures, however, are usually of less interest.

HANDURAY, LOUIS.

Sale in 1829.

*Lord Gwydir.*  
The Pool of Bethesda; an architectural composition . . . . . £5 5 0

HANNEMAN, ADRIAN. Born at the Hague in 1611; died in 1680. Pupil of John Ravesteyn. Dutch School.

Sale in 1802.

*Paul d'Aigremont, Esq.*  
Portraits of a Prince and Princess of Orange; allegorically treated . . . . . £3 3 0

1803.

*Richard Walker, Esq.*  
Portrait of the Prince of Orange when young; from the Holderness Collection . . . . . £3 13 6

1813.

*John Willett Willett, Esq.*  
Portrait of Himself . . . . . 22 11 6

1823.

*George Watson Taylor, Esq., M.P.*  
Portrait of Himself . . . . . 73 10 0

1832.

*George Watson Taylor, Esq., M.P.*  
Portrait of Louis XIII. . . . . 8 8 0

1839.

*William Mellish, Esq.*  
Portraits of two Children, with Dogs . . . . . 5 15 6

Although he occasionally painted historical pictures, Hanneman is chiefly known as a portrait-painter. A great deal of the feeling of Vandyck is preserved in his portraits: he was fond of setting the head and arms in Vandyck attitudes. Again, many of his ladies are painted with their hair in curls, in the style of Henrietta Maria. But when the model would permit of it, he preferred giving more fullness to his female portraits than Vandyck did; the hands and arms are larger, more like the hands and arms of Lely's female portraits; yet in general effect and costume his female portraits bear a closer resemblance to Vandyck's than to Lely's. Hanneman's touch is characteristic and peculiar, more defined than either Vandyck's or Lely's; that is, his works may be more easily recognised in a gallery, and his pictures have not been copied or imitated so much as the works of Vandyck and Lely. Hanneman loved to give great force to the features of his portraits; he gave a dark decided stroke to the same. The eyes of his dark men and women are very dark, and even the nostrils and lips exhibit a similar blackness and force of touch; his flesh tints, however, are smooth and pearly. The draperies and curtains at the back of his portraits are generally painted in bright colours, the folds being arranged in rather sudden contrast. When he painted gentlemen in armour, the reflected lights on the armour are often too violent or sudden; sometimes adjacent objects or colours are reflected on the armour in a sudden and rather unpleasant manner. The landscape distances to his portraits are usually put in with rich brown and yellow tints, in the manner of Houthorst. Hanneman's portraits of children are rarely so pleasing as his portraits of ladies, his way of expressing the features so firmly and so strongly appearing hard and disagreeable in portraits of children.

HARLEM (or HAERLEM), CORNELIUS VAN. Born at Haerlem in 1562; died in 1623. Pupil of Peter Aertsen, of Francis Pourbus, and of Giles Coignet. Flemish School.

Sale in 1802.

The 'Golden Age,' with his own Portrait . . . . . £27 6 0

1836.

Moses striking the Rock . . . . . 10 10 0

HARLOWE (or HARLOW), GEORGE HENRY. Born at London in 1787; died in 1819. Pupil of Henry de Cort and of Sir Thomas Lawrence. English School.

Sale in 1827.

*Lord de Tabley.*  
Portrait of a Lady as a Gipsy Girl . . . . . £21 0 0

1856.

*Samuel Rogers, Esq.*  
Portrait of Stothard . . . . . 14 0 0

Harlowe's style of painting is analogous to Sir Thomas Lawrence's. He was an artist of considerable talent, and as a colourist certainly was not inferior to his eminent master. He was particularly happy in his small portraits of gentlemen and in his groups of fair ladies. Harlowe's pencil-drawing, slightly tinted, are very beautiful. His biographer informs us that he studied landscape-painting under De Cort—a very useful practice, by the way, for all portrait-painters.

HARP, VAN. Flourished in the latter part of the seventeenth century. Flemish School.

Sale in 1801.

St. Peter finding the Tribute . . . . . £16 5 6

— *Slade, Esq.*

A Landscape and Figures . . . . . 2 12 6  
A Conversation . . . . . 2 12 6

1803.

A Female Sacrifice, with many Figures . . . . . 5 0 0

1804.

— *Bryan, Esq.*  
A Concert . . . . . 3 10 0

1807.

*Edward Core, Esq.*  
A Woman leaning on a Stone; from Sir Lawrence Dundas's collection . . . . . 10 10 0

1813.	
<i>John Willett Willett, Esq.</i>	
A Conversation . . . . .	£ 3 12 0
1821.	
An Interior, with a Lady and Gentleman in Conversation . . . . .	9 19 6

<i>John Webb, Esq.</i>	
An Interior	20 9 6
Spanish Friars distributing Alms; from the collection of Hart Davis, Esq. . . . .	141 15 0

1822.	
<i>Marquis de Bute.</i>	
The Garden of Love . . . . .	5 5 0

1824.	
<i>William Clay, Esq.</i>	
Sampson and Delilah . . . . .	21 0 0

<i>Lady Holland.</i>	
The Resurrection . . . . .	4 16 0

Ignatius Loyola justifying an innocent Man . . . . .	10 0 0
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<i>John Webb, Esq.</i>	
A Miniature of the Painter; by himself . . . . .	1 1 0

1836.	
The Vintage Feast . . . . .	8 8 0

1861.	
<i>Charles Scarisbrick, Esq.</i>	
The Clemency of Alexander . . . . .	9 9 0

1862.	
<i>W. W. Burdon, Esq.</i>	
An Interior, with Ladies and Gentlemen playing and drinking . . . . .	38 17 0

The works of this painter display a considerable amount of boldness, at times reminding us of Rubens; yet he did not imitate him sufficiently for his works to be mistaken for Rubens's, and the writer considers it doubtful if he ever assisted Rubens, or painted under his direction. The above sale notes show that he painted a variety of subjects. Many of his pictures are small, but there are others by him which are very large; for example, interiors with life-sized figures of cavaliers and ladies; they are represented sitting at tables, on which is a luxurious display of fruit and wine. He was also fond of painting musical parties. Amongst his works may be noticed his single figures of the size of life, which are treated with something of the humour of Frank Hals. There is a kind of mannerism shown in the painting of the hands in Van Harp's pictures; it should be observed, because it is very characteristic of the painter; the writer alludes to the long wormy-looking fingers which he was so fond of painting, and which too frequently give an ugly effect to the hands.

HAYDON, BENJAMIN ROBERT. Born at Plymouth in 1786; died in 1846. English School.

Sale in 1856.	
<i>Samuel Rogers, Esq.</i>	
Napoleon standing on the Shore of St. Helena; a small replica from Sir Robert Peel's picture . . . . .	£38 5 0

Connoisseurs are usually willing to admit that this well-known historical painter was an artist of fertile invention, and that there are passages in his works which merit admiration, and invite inspection and study. In order to do justice to the painter, we ought to go back in imagination to the time when he painted his great works, and study them according to the standard of taste which guided our early English painters. We must take into favourable consideration the greatness of the tasks which he imposed upon himself, and the inconceivable difficulties which he considered it his duty to face. Perhaps it would have been better for the reputation of this painter had he confined himself to the representation of homely scenes; for some of his children are very clever, and many of his heads examined by themselves please us; and he would sometimes display a great deal of nice careful drawing in the extremities. He painted with a considerable body of colour, and there are passages in his works which may be favourably noticed, being decidedly well-coloured. The backgrounds of his pictures sometimes remind us of J. J. Chalon.

HAYMAN, FRANCIS, R.A. Born at Exeter in 1708; died in 1776. Pupil of Robert Brown. English School.

Sale in 1809.	
<i>Sir George Pouncefoot, Bart.</i>	
Portrait of Charles Jennens, Esq., of Gopsall . . . . .	£5 0 0

1823.	
<i>David Garrick, Esq.</i>	
A Portrait of Quin in the Character of Falstaff, and a Study of two Boys . . . . .	11 0 6
Portraits of Mr. Garrick and Mr. Wyndham in a Landscape . . . . .	12 1 6

1824.	
A Toper with his Pot and Pipe . . . . .	£1 8 0
<i>Sir Mark Masterman Sykes, Bart.</i>	
A Landscape, with Figures, and a Timber-cart passing under a stone Archway . . . . .	3 10 0

Although Hayman designed and painted historical subjects, yet he is better known as a painter of portraits in small. Like other artists of that time, he excelled in painting interiors and landscapes, into which he would introduce small whole-lengths of some of the interesting characters of his day. We must not say that his figures possess the character and spirit of Hogarth's; yet they are very capital of their kind, and it will be seen that the heads and hands are usually well drawn. Then, again, the costume which was worn by gentlemen of that day looks remarkably well in pictures like Hayman's. The light-coloured coats, with their gigantic buttons; the long vests, trimmed with broad gold and silver lace; the knee-breeches and buckled shoes; all look well in his pictures, and seem to harmonise with the old-fashioned furniture which he placed in his interiors. And it may be observed that the painting of the furniture and accessories of the rooms, as well as the perspective of the same, are always correct and well managed. Hayman's colouring, although clear and silvery, is rarely bright; and the colouring of his landscapes is sometimes decidedly too brown, or too much subdued in tone. J. Woolaston, best remembered for his portraits of Thomas Britton, may be noticed here, as his style slightly resembles Hayman's; but he was born a long time before Hayman. Woolaston succeeded in giving character to his portraits, but they are rather curiously painted, the features being expressed with long, light strokes of colour, and the flesh tints are rather yellow. The works of Thomas Frye, a portrait-painter of the middle of the last century, may be classed with Hayman's. His heads are very good, and are pencilled with a great deal of spirit.

HEAD, GUY. Born in Carlisle; died in the early part of the year 1801. English School.

Sale in 1802.	
<i>Duke of St. Albans.</i>	
A Bacchante Group . . . . .	£21 1 6

— Nesbitt, Esq.	
A Copy of Correggio's St. Jerome . . . . .	4 4 0
Bacchus and Ariadne; of the size of life . . . . .	17 17 0
A Copy of Correggio's Jupiter and Io . . . . .	5 15 6

1803.	
A Copy of Guido's Magdalen . . . . .	3 10 0

1816.	
<i>Henry Hope, Esq.</i>	
Venus; after Titian . . . . .	7 7 6
Danae; after Titian . . . . .	16 5 0
Antigone performing Funeral Rites over the Body of her Brother . . . . .	11 11 0
Bacchus and a Bacchante . . . . .	25 14 6
Venus presenting the Girdle to Juno . . . . .	22 1 0
A Magdalen; after Guido . . . . .	21 10 6
Holy Family, with St. Jerome; after Correggio . . . . .	42 0 0

1819.	
<i>Mathew Mitchell, Esq.</i>	
Bacchanalian Boys, with Grapes; after C. Cignani . . . . .	3 5 0

1828.	
<i>William Estlaile, Esq.</i>	
Cupids Dancing; after Albano . . . . .	6 0 0

This artist is chiefly remembered as a painter of classical subjects of a semi-decorative character, and as a copyist. In addition to the same, he sometimes tried his hand at portrait-painting. It is not to be supposed that all his copies are of equal merit; the large copies of the Antwerp Rubenses in the Royal Academy may be studied as good examples of his style.

HEAPHY, THOMAS. Died in 1835; English School.

Sale in 1829.	
<i>Lord Gwydir.</i>	
The Disputed Shilling; the original drawing . . . . .	£1 1 0

1828.	
<i>M. M. Zachary, Esq.</i>	
A Drawing of a Fish-girl . . . . .	27 16 0

Some of this painter's portraits in water-colours are very clever, and are neatly finished. His fancy subjects are cheerful lively pictures, and are coloured in a warm and agreeable manner. There is nothing slovenly or careless in his manner of finishing, and the foreground accessories and landscape backgrounds of his pictures are well painted.

HECKE, J. V.	
Sale in 1827.	
A Field of Battle, with Soldiers stripping the Slain . . . . .	£6 6 0

**HECKEL** (or **HECKELL**), G. VAN. Flourished about the year 1660. Dutch School.

Sale in 1802.  
*W. Beckford, Esq., of Fonthill.*  
A Church Piece . . . . . £9 9 0

Interior of a Lady's Chamber . . . . . 2 12 6

1813.  
*John Willett Willett, Esq.*  
A Philosopher in his Study . . . . . 45 3 0

**HEDA**, GUILLAUME KLAASZ. See **DE HEEM**.

**HEELS** (or **HEIL**), D. VAN. Born at Brussels in 1604; died in 1662. Flemish School.

Sale in 1825.  
A View on the Rhine, near Lake Constance . . . . . £21 3 0  
The Burning of Troy . . . . . 5 5 0

Amongst Jean Baptiste Van Heil's portraits is a very good one of his brother, Daniel Van Heil, the subject of the present note. He wears long hair, and is painted in a ruff and fancy dress. The portrait has been engraved by Frederic Bottals. There was also a Leonard Van Heil, who painted insects and flowers, &c.

**HEEM**, JOHN DAVID DE. Born at Utrecht in 1600; died at Antwerp in 1674. Pupil of his father, David de Heem. Dutch School.

Sale in 1802.  
A Fruit Piece . . . . . £6 6 0

Fruit and Flowers . . . . . 19 8 6

*Guy Head, Esq.*  
A Pair of Fruit Pieces . . . . . 15 4 6

*Duke of Bridgewater, &c.*  
Fruit and Flowers . . . . . 13 13 0

1806.  
*Sir George Yonge, Bart.*  
A Fruit Piece . . . . . 7 7 0

1821.  
*John Webb, Esq.*  
Fruit . . . . . 9 8 6

1829.  
*Thomas Emerson, Esq.*  
Fruit, &c. . . . . 11 1 6

1844.  
*Jeremiah Harman, Esq.*  
A Festoon of Fruits, suspended by Blue Ribbons . . . . . 31 10 0

1859.  
*Hon. Edmund Phipps.*  
Grapes, Peaches, and other Fruit, with Oysters on a Table . . . . . 27  
The companion picture . . . . . 11

1861.  
*Charles Scarisbrick, Esq.*  
A Lobster and a Silver Ewer, surrounded with Fruit . . . . . 21 0 0  
Peaches, Plums, and Grapes on a Silver Plate, and Crayfish on a Table . . . . . 27 6 0

There were four artists of this name, all of whom painted flowers and fruit—viz., David de Heem, John de Heem, John David de Heem, and Cornelius de Heem; but John David de Heem was the great man of the family; in fact, he was a prince in the line of art which he followed, and we hardly know which to admire most, his colouring or his penicilling. If he occasionally composed large pictures, representing tables covered with fruit, lobsters, oysters, and magnificent vases of German and Venetian glass, yet we never feel fatigued in looking at them; there is so much simplicity and truthfulness in the arrangement that we always appear to see the real things before us, his objects appearing to be accidentally brought together, and not artificially piled, merely to form an elegant composition. De Heem was just as simple and natural in his manner of colouring; he seemed to paint the fruit as he found them, giving the apples rosy cheeks or not accordingly; and when his pictures required additional brilliancy, rather than introduce gaudy flowers, he would brighten up his composition by introducing a brilliant green or red curtain. De Heem's small pictures are painted in the manner of Heda, from whom he may have received some instruction. Heda's works are not frequently met with in this country, but there are some good examples of him in the Louvre. In his small pictures De Heem was fond of introducing butterflies and insects, especially the common bluebottle, which he seldom omitted to place on one of the foremost apples or lemons. The flower and fruit pieces of Jacob Van Es vary in quality, but, as a rule, they are inferior to Heda's. His painted about thirty or forty years after the time of De Heem, but his small pictures of fruit, &c., are treated quite in the manner of De Heem. Like De Heem, he was fond of painting a peeled lemon in a wingless. Laurens Craen painted pictures of

fruit, with specimens of old glass, in the manner of De Heem and Heda. He indulged in a whim of signing his pictures in two places. We meet with a singular signature on some flower pieces, which are neatly painted, and apparently in emulation of De Heem's style, the name being written in the following manner: 'Francin yhe 3 fe.' De Stamini was another artist of the seventeenth century who painted shells, old glass, &c., in the manner of De Heem and Heda. The dictionaries speak of one Cornelius Kick, who gave up portrait-painting for the purpose of painting fruit and still life, in the manner of De Heem, which we are told he found more profitable. Amongst inferior imitators of De Heem's style, we may notice B. Agsteyn, and the author of the monogram 'P.C.', both of whom were painters of the middle of the seventeenth century; the latter was the coarser painter of the two. Strutt mentions Maria Van Oosterwyck as a clever pupil of De Heem's, and says that she was patronised by William III., Louis XIV., and by the Emperor Leopold.

**HEERE**, LUCAS DE. See **F. ZUCCHERO**.

**HEIL**. See **DANIEL VAN HEELS**.

**HEINS**. See **WRIGHT** of Derby.

**HELLART**.

Sale in 1844.  
*Jeremiah Harman, Esq.*  
La Vierge au Berceau . . . . . £65 2 0

**HELMBREKER** (or **HELMBRECKER**), THEODORE. Born at Haerlem in 1624; died at Rome in 1694. Pupil of Peter Grebber. Dutch School.

Sale in 1815.  
*W. Comyns, Esq.*  
Italian Peasants at a Fountain . . . . . £12 12 0

A Merry-making . . . . . 8 15 0

**HELMONT**, MATHEW VAN. Born at Brussels about the year 1650; died in 1719. Flemish School.

Sale in 1801.  
A Flemish Market, with numerous Figures . . . . . £39 18 0

1802.  
A Music Party . . . . . 2 15 0

The Perplexed Chemist . . . . . 8 8 0

1821.  
Merry-making at a Flemish Harvest Home . . . . . 15 15 0  
Ditto, the Lord and Lady of the Manor, surrounded by their Tenantry regaling . . . . . 18 7 6

1839.  
*William Mellish, Esq.*  
A Barn, with Peasants . . . . . 5 15 0

The large works of this painter remind us of Vander Meulen; his small pictures have often been compared to Teniers'. When viewed from a little distance, his small pictures of Flemish guardsmen, or of peasants regaling at the doors of cabarets, look very much like David Teniers' pictures of the same class. We see the analogy particularly in the colouring of the skies; the light blue, broken here and there with a little pink, is so much alike in the works of both painters, whilst about the ground of Van Helmont's pictures is a great deal of that rich brownish red colour which Teniers was so fond of. The analogy to a certain extent vanishes as we examine Van Helmont's pictures closely; we find that the penicilling is less like Teniers'; then, again, to prevent any further confounding of the two painters, we discover that some of Van Helmont's cabinet pictures are signed. There was another Flemish painter who coloured his cabinet pictures in the manner of David Teniers—viz., Gerard Van Herp. In the dictionaries his historical works are compared to Rubens's; but some of his cabinet pictures are beautifully finished in the style of Teniers; yet they do not appear quite so old as Teniers' pictures. Thomas, a Flemish painter of the seventeenth century, painted some clever interiors in the manner of the younger Teniers; his colouring, however, is much browner and heavier than Teniers'.

**HELST**, BARTHOLOMEW VANDER. Born at Haerlem in 1613; died at Amsterdam in 1670. Dutch School.

Sale in 1802.  
Portrait of a Lady . . . . . £15 4 6

*Paul d'Aigremont, Esq.*  
Portrait of a Dutch Counsellor . . . . . 1 11 6

*Duke of Bridgewater, &c.*  
A Portrait . . . . . 2 2 0  
Ditto, of Himself . . . . . 3 13 6

1805.  
Portrait of an Artist . . . . . 35 14 0

1811.  
*Henry Hope, Esq.*  
Portrait of a Man . . . . . 37 16 0  
Ditto of a Female in a large Ruff . . . . . 21 1 0

• <i>Henry Hope, Esq.</i>	
A Woman's Head . . . . .	£15 15 0
1821.	
Portrait of Sarah Vander Graaf, a Poetess . . . . .	15 4 6
<i>John Webb, Esq.</i>	
Portrait of a Dutch Burgomaster . . . . .	42 0 0
1823.	
Portrait of a Lady going to the Chase . . . . .	
1824.	
<i>Ralph Bernal, Esq.</i>	
Head of a Man, supposed to be a Portrait of Berghem . . . . .	42 0 0
1820.	
<i>Admiral Lord Radstock.</i>	
A Man's Portrait . . . . .	5 5
Ditto of a Lady, drawing on her Glove . . . . .	7 17
Portrait of De Witt . . . . .	35 14
1827.	
Small Portraits of a Burgomaster and his Wife . . . . .	
1828.	
<i>M. M. Zachary, Esq.</i>	
Portrait of an Austrian Nobleman . . . . .	52 10 0
1829.	
<i>Lord Gwydir.</i>	
A Female Portrait . . . . .	4 16 0
1836.	
<i>Sir Charles Bagot, G.C.B.</i>	
Portrait of a Lady . . . . .	27 6
Ditto of a Gentleman . . . . .	49 7
1810.	
<i>Sir Simon H. Clarke, Bart.</i>	
Portraits of a Lady and Gentleman . . . . .	
1814.	
<i>Jeremiah Harman, Esq.</i>	
Portrait of Himself; from the collection of M. de Calonne . . . . .	52 10 0
1861.	
<i>Hon. Edmund Phipps.</i>	
Portrait of a Man in a Hat and Black Dress . . . . .	11 0 0
Ditto, with a Château and Cattle in the background . . . . .	18 18 0
Ditto of a Lady, in a Black Dress and White Collar . . . . .	10 5 6
1861.	
<i>Charles Scarisbrick, Esq.</i>	
Portrait of a Gentleman in a Black Silk Dress, holding a Paper in his Hand . . . . .	14 14
Ditto, with a Landscape background . . . . .	24 3

Vander Helst occasionally painted historical pictures, but is chiefly known by his portraits. There is a dignity about his male portraits which we rarely find in the Dutch School. Although there were many who painted in his style, yet he surpassed them all; and much of the power and force of his portraits may be ascribed to his quiet and sensible mode of colouring. His favourite black dresses and white collars throw up the flesh tints to great advantage. Now, it may be remarked that a simple secret of this kind ought not to serve an artist throughout his career; a painter must have something more to depend upon than black dresses, white collars, and quiet backgrounds in order to give power to his pictures, and to make them look well. This is perfectly true; and all who know the works of Vander Helst will admit that they claim our admiration independently of the costume which adds so much to their pleasing effect. As already remarked, there is a dignity about Vander Helst's portraits; he varied the characters and expressions of them to a great extent, and the eyes are generally beautifully painted; the face-shadows are rarely dark or heavy, and he managed the long hair, which was so much worn at that time, remarkably well. Although he sometimes painted smiling faces, a little in the manner of Frank Hals, yet he was happier in his heads of grave burgomasters. His flesh tints are usually put in with a great deal of impasto, and there is a warmth or glow about the colour of them which reminds us of Old Cuyp. As a concluding comparison, it may be remarked that what Houbraeken was in engraving, Vander Helst was in painting. We occasionally meet with neatly finished and warmly coloured portraits by a painter of the name of Vlyert, which remind us a little of Vander Helst; and the heads in Gerard ter Burch's assemblies of Dutch dignitaries also remind us of Vander Helst.

**HEMLING (HEMMELEINCK, or MEMLING), JOHN (or HANS).** Born at Damme, near Bruges, about 1450; was living in 1492. Pupil of Roger of Bruges, and student in the School of Van Eyck. Flemish School.

Sale in 1830.	
<i>Sir Thomas Lawrence, P.R.A.</i>	
The Death of the Virgin . . . . .	£71 11 0

1836.	
<i>General Viscomte d'Armagnac.</i>	
'La Chapelle de Charles-Quint.' In the centre, the Dead Christ, supported by the Virgin, with St. John and St. Joseph. On the side doors are Christ appearing to Mary, and the Virgin with the Infant. ('This picture constantly accompanied Charles V. in his campaigns, and was placed on the altar at Mass. It was found in the cathedral at Burgos, by Viscount d'Armagnac, on the entry of the French army into that city in 1809.') . . . . .	£325 10 0

<i>M. M. Zachary, Esq.</i>	
The Death of the Virgin; from Sir Thomas Lawrence's collection . . . . .	84 0 0

1856.	
<i>Samuel Rogers, Esq.</i>	
An Abbess presenting a Nun, who is kneeling in Prayer before her . . . . .	178 10 0
Portrait of an Artist, in a Crimson Dress and Black Cap; from Mr. Ader's collection . . . . .	90 6 0
Two small Portraits of a Lady and Gentleman . . . . .	23 10 0

Memling is well remembered as a successful imitator and preserver of Van Eyck's style. Little is known of his important works in this country, but we occasionally meet with single figures and portions of triptychs which appear to be by his hand. His compositions are rather cramped and unpleasant, but the contours of his female figures are generally elegant. His small pictures of the Virgin with the Bambino, and of single figures, are finished in an extremely delicate and pleasing manner; nevertheless, his sacred figures are purely Flemish in character. He pencilled the features very neatly, and the colouring of the flesh tints is fresh, and simple in tone; i.e., is rather void of richness or of glaze. The landscape backgrounds and buildings are finished in the prominent and elaborate manner of Albert Durer, the colouring being peculiarly bright and metallic.

**HEMSKERK, MARTIN VAN VEEN.** See MARTIN VAN VEEN.

**HEMSKERK, EGBERT.** Born at Haerlem about the year 1610. Dutch School.

A Sick Man . . . . .	Sale in 1802.	£0 15 0
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<i>Guy Head, Esq.</i>	
A Conversation . . . . .	3 18 0
Boors Regaling . . . . .	3 16 6

1803.	
<i>Robert Graves, Esq.</i>	
The Temptation of St. Anthony . . . . .	9 19 6
A Quakers' Meeting-house . . . . .	1 2 0

1809.	
A Group of Humorous Figures . . . . .	13 13 0

1813.	
A Quakers' Meeting . . . . .	1 6 0
Monks at their Devotions . . . . .	1 7 0
Boors Quarrelling . . . . .	6 10 0
The Procession to Calvary . . . . .	5 5 0

<i>John Willett Willett, Esq.</i>	
An Interior, with a Man dying and surrounded by his Friends . . . . .	3 3 0

1819.	
<i>Mathew Mitchell, Esq.</i>	
A Pair; a Man eating Porridge, and a Ballad-singer . . . . .	2 6 0

A Political Allegory . . . . .	12 1 6
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1820.	
<i>Samuel Tansley, Esq.</i>	
The Temptation of St. Anthony . . . . .	5 5 0

1841.	
<i>Lady Stuart.</i>	
A Peasant confessing to a Monk . . . . .	3 5 0

1861.	
<i>Charles Scarisbrick, Esq.</i>	
A small Pair of Interiors, with Peasants . . . . .	5 0 0

Egbert Hemskerk the elder used to imitate Bega and the other painters of that school. There is considerable merit in his works, although some writers speak contemptuously of them. True, they are often very dark; yet when we examine them closely we are generally pleased with the drawing and spirit of the figures; and, like Bega and Dusart, he was fond of introducing a great deal of red in the faces. Egbert Hemskerk the younger used to paint similar subjects to his father, and on coming to England was patronised by Lord Rochester. Whether his lordship ever invited Hemskerk to paint him in any of the humorous characters, such as 'The Mountebank,' 'The Porter,' or 'The Beggar,' which we are told he personated at

different times with so much success, the writer knows not. If Egbert Hemskerk the younger was patronised by Lord Rochester, Bryan and Scarfield Taylor, both of whom possibly take their information from Walpole, are wrong in saying that he came to England in the reign of William III.; for, if so, he could not have been patronised in England by Lord Rochester the wit, because he died nine years before King William was crowned. As already remarked, many of the pictures of Egbert the younger are similar to his father's, and the 'Quakers' Meetings,' which are so well known, are usually ascribed to this painter. Although remarkably sombre in colour, many of these pictures are capital examples of the style of painting followed by the family. Walpole mentions, and the writer thinks correctly, a third Hemskerk, who was probably a son of the second Egbert; he painted in the style of his father, and it is not uncommon to meet with pictures sufficiently like the father to be called Hemskerk, but, at the same time, very inferior to the painting of the 'Quakers' Meetings,' or to the spirited boisterous brawls and other subjects which are painted by the first Hemskerk. The works of the grandson, whose talent, such as he possessed, seemed perpetually centred in taprooms, may not be entirely without interest to persons curious in collecting local pictures of the habits and dress of the working-classes about a hundred and forty years ago; those who do so may also find in this man's pictures truthful representations of the old-fashioned beer and spirit shops, 'mug-house' clubs, and similar retreats of political interest of the day. Daniel Boon, a Dutch painter, came to England about the same time as Egbert Hemskerk the elder. He was a painter of some merit, and was fond of representing hideous and humorous faces. He worked up the accessories of his subjects very nicely, and would sometimes introduce a landscape or open background in his pictures. Another painter whose subjects class very well with the elder Hemskerk's was Peter Quast, but the pencilling of the two painters is dissimilar, and the models they selected are of different types. Quast was fond of painting ugly faces, but he usually represented large-featured clumsy people; whilst Hemskerk generally painted small-featured, wrinkled faces. Quast's pencilling, as seen in the draperies and other parts, is in long wiry strokes or touches, and his colouring is rather bright and silvery.

**HENDRIKS (or HENDRICKS), WYBRAND.** Born at Amsterdam in 1741; died in 1830. Dutch School.

Sale in 1828.

*R. Home Gordon, Esq.*  
Dead Game . . . . . £9 0 0

**HENN, A. D.** See VAN BLOEMEN.

**HERMANN.**

Sale in 1803.

A Landscape . . . . . £9 0 0

**HERP, C. V.** See TENIERS.

**HERWEEGEN.**

Sale in 1801.

*Earl of Besborough.*  
Inside of a Church, with Figures . . . . £7 17 6

**HEUSCH, WILLIAM DE.** Born at Utrecht in 1638; died in 1702. Pupil of Jan Both. Dutch School.

Sale in 1706.

*Jacob More, Esq., and Mons. Liss.*  
A View in the Alps . . . . . £21 8 0

1802.

*Paul d'Aigremont, Esq.*  
A Landscape, with Figures by Stoop . . . 10 10 0

*Duke of Bridgewater, &c.*  
A Landscape and Figures . . . . . 40 10 0

*Nesbitt, Esq.*  
A Landscape, with Figures and Cattle . . 61 19 0

1803.

*Walsh Porter, Esq.*  
View of the Lake of Geneva . . . . . 51 9 0

1822.

*Marquis of Bute.*  
A River Scene, with Fishermen and other Figures . . . . . 42 0 0  
Ditto, the companion . . . . . 43 9 0

1829.

*Earl of Liverpool.*  
A Mountainous Landscape, with Peasants and Cattle . . . . . 37 16 0  
A Landscape, with Figures by A. Vaude Velde . 72 9 0

1836.

A Landscape . . . . . 19 18 6

1839.

*William Mellish, Esq.*  
A Landscape, with Ruins and Figures . . . 13 2 6

1840.

*William Hastings, Esq.*  
A Pair of small Landscapes, with Figures by Poelenburg . . . . . £28 7 0

1841.

*Marquis of Camden, K.G.*  
A Landscape, with a Bridge, and a Group of Cattle and Figures in the foreground . . . 20 9 6

1861.

*Charles Scarisbrick, Esq.*  
A classical Landscape, with Nymphs bathing, by Poelenburg; from the collection of Mr. Cankrien . . . . . 40 19 0  
An Italian Landscape, with Italians driving Cattle and Sheep on a Road . . . . . 74 11 0  
An Italian Landscape, with Bandits attacking a Post-wagon by Lingelbach . . . . . 111 6 0  
A woody Landscape, with Peasants keeping Cows and Sheep on the Bank of a Stream . . 21 0 0

1863.

*Robert Craig, Esq.*  
A Pair of small River Scenes, with Figures . . 30 9 0

This excellent landscape-painter was one of the most successful scholars of John Both; in fact, his compositions are not inferior to Both's; however, the works of the latter may be distinguished by greater breadth and lightness of pencilling. In the works of the former we find a greater variety of tints, in the foliage of his high and elegant trees, and in the foreground manipulation. Then, in regard to the figures, although De Heusch obtained the assistance of other painters, yet more frequently the figures are inserted by his own hand; and it will be seen that they are very different from the figures which Andrew Both painted for his brother. De Heusch's figures are usually small, and are neatly pencilled and richly coloured, more in the manner of Adrian Van de Velde. As already remarked, De Heusch's scenery is very charming, and his pictures are often composed in this way: in the centre he would introduce an Italian river winding between lofty masses of mountain scenery, the distant hills sparkling with brilliant touches of Naples yellow and ultramarine; at the foot of these hills may be seen some of those small round towers which Both was so fond of painting; there are also ruins of bridges, and other picturesque objects. In his views of mountain passes there is generally a bridge near the foreground, over which are passing Italian peasants with their heavily laden mules; the mules have generally long food-bags attached to their noses. The foregrounds are again enriched with figures, horses, and cattle, and the high trees are painted with rich brown and yellow tints, the foliage exhibiting a greater variety of tints than we see in Both's trees. Such is a description of De Heusch's sunny Both-like pictures; but there are also landscapes by him which are composed or arranged very differently, and are of a more local or Dutch character, being probably painted either before or after his visit to Italy. These examples represent sandy banks and woody scenery; in the distant fields are old churches, wind-mills, &c.; in the foreground are figures having the appearance of Dutchmen on the tramp, with their knapsacks on their backs; there are also figures driving sheep, and other groups. According to the dictionaries, De Heusch had a brother, named Abraham, who was a painter of plants, reptiles, and insects.

**HEYDEN (or HEYDE), JOHN VANDER.** Born at Gorcum in 1637; died in 1712. Dutch School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
View of a Village in Holland, with Figures by A. Vaude Velde . . . . . £67 4 0

1801.

*Earl of Besborough.*  
View of the Castle of Lazensuberg . . . . 43 4 0  
A View in Holland . . . . . 47 5 0

1802.

*W. Beckford, Esq., of Fonthill.*  
A small Landscape, with Boys Bathing . . . 26 5 0  
View of a Town in Holland, with Figures by A. Vaude Velde . . . . . 72 9 0  
View of a Town in Holland . . . . . 56 14 0

*Countess of Holderness.*

View of a Town in Holland, with Figures by A. Vaude Velde . . . . . 64 1 0  
View of a Village in the North of Holland, with Figures by A. Vaude Velde . . . . . 65 2 0

A View in Holland, with Figures by A. Vaude Velde . . . . . 40 19 0

*Duke of Bridgewater, &c.*  
A small Picture of Buildings . . . . . 15 15 0  
The Gate of Utrecht, with Figures by A. Vaude Velde . . . . . 157 10 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Buildings, with Figures by A. Vaude Velde; from M. de Calonne's collection . . . . . 74 11 0

1807.	
• <i>Edward Cox, Esq.</i>	
View of a Town in Flanders, with Figures by A. Vande Velde; from the Holderness Collection	£86 3 0
1815.	
<i>W. Comyns, Esq.</i>	
Gate and Entrance into a City in Germany, with Figures by A. Vande Velde	35 14 0
1821.	
A View in Holland	44 12 0
1824.	
<i>William Clay, Esq.</i>	
Buildings and Trees, on the Bank of a Canal in Holland	50 8 0
1827.	
View of a Moat and Fortification	23 2 0
<i>John Dent, Esq.</i>	
View of a Town in Holland, with Figures by A. Vande Velde; from the Holderness Collection	63 0 0
1829.	
<i>Thomas Emmerson, Esq.</i>	
A View in Amsterdam, with Figures by A. Vande Velde; from the collection of Walsh Porter, Esq.	74 11 0
View of the Old Park at Brussels, with Figures by A. Vande Velde	70 7 0
1836.	
<i>Sir Charles Bagot, G.C.B.</i>	
A View of a Town in Holland, with the Procession of the Host by A. Vande Velde; from the Holderness Collection	210 0 0
<i>Sir James Stuart, Bart.</i>	
View of a Dutch Town, with Figures by A. Vande Velde; from the Lockhorst Collection	111 6 0
1838.	
<i>William Estdale, Esq.</i>	
Ruins of a Gothic Cathedral, with Figures and Water in the foreground	23 12 6
1839.	
<i>Prince Poniatowski.</i>	
A View in Cologne	150 12 0
1844.	
<i>Jeremiah Harman, Esq.</i>	
A View in Amsterdam, with Figures by A. Vande Velde	162 15 0
1848.	
<i>William Wells, Esq.</i>	
View of a German Town, with Figures by A. Vande Velde	107 2 0
<i>Count de Morny.</i>	
View in the Garden of a Religious Institution; Figures by A. Vande Velde	610 10 0
View of Westerkerk and surrounding Buildings, at Amsterdam; Figures by A. Vande Velde	966 0 0
1861.	
<i>Charles Scarsbrick, Esq.</i>	
View of a German Town, with numerous Figures by A. Vande Velde	126 0 0
1863.	
View of a Dutch Town, with Figures by A. Vande Velde; from the collection of the Earl of Shaftesbury	110 5 0

Vander Heyde is chiefly known as a painter of interiors of towns—a line of art in which he has probably never been surpassed; for, notwithstanding the exquisite finish which he has given to them, and the 'life-labour' which he seems to have bestowed on each picture, yet the 'quality' of the touch is so 'expensive,' so delicious, that such expressions as 'mechanical' or 'servile' have no application to his works. We find in his pictures the picturesque gable-roofed houses which are so characteristic of Dutch towns in the seventeenth century. There are also in his pictures singular-looking churches with high Gothic windows and narrow spires. A striking feature in the works of Vander Heyde is the pencilling or dividing of the brickwork of the houses and walls by delicate white lines; so finely are these lines drawn that, if it were not for the trouble, one might count the bricks in the buildings. Very few artists could venture to paint in this way without risk to the value of their work. And it is true that many painters of Dutch towns have attempted to imitate Vander Heyde by covering the red walls of the houses with countless lines, to represent the brickwork; but how bad most of their works look when compared with Vander Heyde's! It is simply because Vander Heyde was such a splendid colourist, his knowledge of light and shade was so perfect, the reflected tints play so beautifully about the weather-beaten and uneven surfaces of his old red brick walls and gateways, that the white lines which are intended to represent the mortar entirely lose their

mechanical appearance. Vander Heyde's style of touching in the foliage of his trees reminds us of Wynants' best period of painting—viz. the period when Wouwermans used to put the figures into his pictures—the leafage being put in with rich colour and a great deal of impasto, the high lights of the masses being expressed with short three-pointed touches. The high lights on the stems are also put on with very fat touches of colour, the shadow-tints being of a dark grey or cool colour. The roads in his town views are also worthy of notice, the perspective of the ground lines is always so true and agreeable, whilst the stones and inequalities of the road are painted with wonderful patience and precision. Vander Heyde's finest pictures are adorned with figures by Adrian Vande Velde; but Exlon, Vander Neer, and other artists now and then assisted him. The dictionaries tell us that he occasionally printed pictures on parchment by some secret process. The writer has never met with any printed on parchment, but he once had an opportunity of carefully examining one of Vander Heyde's printed pictures, and it was manufactured in this way: the picture, or coloured plate, was impressed, not on a sheet of parchment, but on a smooth panel prepared for its reception; over the panel a transparent sheet of gelatine, about the thickness of note-paper, was placed, and securely fastened to the picture, and on this coat of gelatine the finishing touches were put. Vander Heyde's early works, although not without merit, are very brown and thinly painted; there is also very little blue in the skies to enliven them. It would appear that Vander Heyde's fascinating style of painting buildings and towns was imitated by various artists at different periods; amongst others, we may notice Karssen's views of Dutch towns. According to the dictionaries, the painter Bernardo Buontalenti must have been a man of similar taste to Vander Heyde, for we are told that he was clever as an engineer; he fortified several places in Tuscany, and built several superb edifices. He invented some hydraulic machines, and was well skilled in mathematics. As a rule, artists have very little time to engage in pursuits which carry them away from their profession, and it is rarely wise to make the attempt; we are told that Anna Deyster died in poverty, by quitting painting for constructing organs and harpsichords. When noticing Vander Heyde's extraordinary patience in working up the brickwork and details of his buildings, we may remark that Houbraken compares Emanuel Murant's views of Dutch towns to them, and speaks very highly of the beautiful way in which he finished his works; Murant, however, was a pupil of Philip Wouwermans.

HILDER, R. See REINAGLE.

HIGHMORE, JOSEPH. Born in London in 1692; died in 1780. English School.

Sale in 1829.

*Sir John Thorold, Bart.*  
A Portrait of Heidigger . . . . . £4 8 0

Highmore, like a great many other English artists of his day, occasionally indulged in historical painting, although properly his line of art was half-lengths of ladies. He was exceedingly happy in his portraits of ladies; there are a refinement and gusto about them which remind us of Philip Mercier, who was painting in England about the same time. Highmore's male portraits are generally less interesting; the long white vests and pale-coloured coats give to his pictures a flat dull appearance. They class very well with Hudson's portraits, only they have less force. Thomas Bardwell, the portrait-painter, was a contemporary of Highmore's, and he was an artist of about the same merit. His portraits of gentlemen are rather highly finished, but they are finished in a very neat quiet manner. He was not particularly happy in representing variety of texture, which is so desirable in portrait-painting; for nothing looks worse than to see every variety of garment handled in the same manner, or represented with the same kind of touch. Bardwell's portraits of children have a pleasing fancy character, and he painted background objects very prettily. Bardwell's 'Practice of Painting and Perspective,' published in 1766, is considered an interesting little book; the perspective plates in the work, engraved by F. Vivares, after Bardwell's drawings, are very nicely executed. Various early writers on perspective are referred to in the 'Jesus's Perspective,' but Andrea Alberti's Latin treatise on Perspective, published at Nuremberg in 1678, does not appear to be mentioned. In Highmore's weaker portraits we find a great deal of lake in the face-shadows, the mouth and nostrils being expressed with dark lines and touches of lake and black, whilst on the lips we sometimes see rather violent touches of vermilion. The hands in his pictures are usually well drawn, and the shadows are likewise touched up with black and vermilion. Mercier occasionally painted conversations in the manner of Watteau, but in England he is best known as a portrait-painter. Many of his portraits are very pretty; his style is elegant and pleasing, and he had a happy way of representing smiling faces; these are rarely successful in painting, how lovely soever a smile may be in nature. John Smibert's portraits class better with Bardwell's than with Kneller's, and they are decidedly more agreeable than portraits of the Zeeman class. Smibert's draperies are nicely cast, and the accessories are put in with taste and freedom; and, further, we like the

sunny backgrounds of his portraits. Bryan alludes to B. Flossier as a painter of sea pieces, landscapes, and fruit. But we meet with portraits which are most likely by the same hand; in pencilling they remind us of Highmore, although painted long before his time. The flesh shadows of his pictures sometimes appear too blue, but we admire his manner of finishing generally, and the delicate painting of the lacework.

HILL, THOMAS. See ARTHUR DEVIS, sen

HILLIARD, NICHOLAS. See HOLBEIN.

HILTON, WILLIAM, R.A. Born at Lincoln in 1786; died in London in 1839. Pupil of his father. English School.

Sale in 1816.

*Henry Hope, Esq.*  
The Judgment of Solomon . . . . . £31 10 0

1827.

*Lord de Talley.*  
The Rape of Europa . . . . . 315 0 0

1863.

*Elhanan Bicknell, Esq.*  
The Triumph of Amphitrion . . . . . 283 10 0

Hilton is much admired as a painter of grand historical subjects, and the English School is justly proud of his memory. His style or type is a great advance on that of West's or Haydon's. Like Reynolds, he aimed at fine and rich colouring, and, like Reynolds, he unfortunately selected a treacherous material to aid him in producing his fine effects, and to convey to us his ideas of 'light and shade.' By reason of this, some of his finest works and best illustrations of colouring are now hideously disfigured. The high lights and flesh tints in his pictures are usually painted with a great deal of impasto, yet in surface or texture have a smooth creamy appearance; sometimes his flesh tints are very yellow, at other times they are pinkish, and more like the colouring of Etty. His small pictures are beautifully coloured, and are as brilliant and as Titianesque as some of Bonington's. Hilton occasionally painted portraits, but they are not always pleasing.

HIRE (or HYRE), LAURENT DE LA. Born in Paris in 1696; died in 1756. Pupil of his father, Etienne de la Hire, and of Lallemand.

Sale in 1801.

*Earl of Besborough.*  
A Landscape . . . . . £12 1 0

1802.

A Landscape, with Ruins and Cattle . . . . . 9 9 0

A Magdalen . . . . . 10 10 0

1813.

*M. La Fontaine.*  
Christ and the Woman of Samaria . . . . . 9 15 0

The Museum of the Louvre affords us an opportunity of studying the landscapes of this painter, as well as his religious compositions. De la Hire painted various groups of the Holy Family, which are composed much in the style of the Bolognese painters of the time of Carlo Maratti, the Virgin being represented as a young and beautiful woman; the Infant Saviour, who is often remarkably pretty in De la Hire's pictures, is covered with very little drapery, and is generally playing with some object in the picture. His colouring is usually bright, and not very unlike the colouring of Sebastian Bourdon, the flesh tints of the male figures being very warm, and sometimes almost sandy in colour. Then, again, the draperies are painted of bright almost unbroken colours; at times the colours of his pictures are so curiously arranged that their brilliancy startles us, and we feel hardly prepared to admit that that kind of colouring is nice or agreeable, especially when arranged with other pictures of quieter hues. In the backgrounds of his pictures of the Holy Family, as well as in his classical subjects, De la Hire was particularly fond of introducing architectural fragments, walls richly sculptured, and other monuments of beauty. Trees and large plants may also be seen in the backgrounds of his pictures; and we notice the same light and brilliant colouring in the buildings, landscape distance, and sky as we see in the flesh tints and draperies. Like most of the French painters of his time, he was correct and careful in his drawing, and his figures of youths and boys are very graceful.

HOARE, WILLIAM, R.A. See POMPEO BATTONI.

HOBBEMA, MINDERHOUT. Flourished in the latter half of the seventeenth century. Dutch School.

Sale in 1801.

*Earl of Besborough.*  
A Landscape . . . . . £49 7 0

A View in Holland . . . . . 36 13 0

1802.

*Countess of Holderness.*  
A Landscape, with Figures by A. Vande Velde . . . . . 294 0 0

A Landscape . . . . . 36 15 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
A View in Holland . . . . . £220 10 0

1806.

*Sir George Yonge, Bart.*  
A Landscape . . . . . 420 0 0

1807.

A Wood, with Cottages and Figures . . . . . 588 0 0

1813.

*John Willett Willett, Esq.*  
A View near Antwerp . . . . . 514 10 0

1823.

*George Watson Taylor, Esq.*  
An upright Landscape, with a Water-mill, Cottages, &c.; from the collection of Mr. Van Smidt, of Brussels . . . . . 997 10 0  
The companion, a Forest Scene; from the same collection . . . . . 810 0 0

1826.

*Admiral Lord Radstock.*  
A small woody Landscape, with ruined Buildings near a Pool of Water, and a Figure angling . . . . . 105 0 0

1827.

*John Dent, Esq.*  
A Wood Scene, with Cottages and Figures; formerly in the collection of Sir George Yonge, Bart. . . . . 777 0 0

1828.

*M. M. Zachary, Esq.*  
A Landscape, with a Water-mill, and Figures by Berghem; formerly in the collection of Mr. Olley . . . . . 1,207 10 0

1829.

*Thomas Emmerson, Esq.*  
A Landscape, with Cottages and Figures . . . . . 630 0 0

*George Hibbert, Esq.*  
A Landscape, with a Farmhouse and Figures . . . . . 525 0 0

1831.

*George J. Cholmondeley, Esq.*  
A woody Landscape, with a winding Road, on which are two Cavaliers; detached Cottages and Figures are on the Roadside . . . . . 530 5 0

1832.

*George Watson Taylor, Esq., M.P.*  
A Landscape; a Village Scene . . . . . 577 0 0

A Landscape, with a Water-mill . . . . . 516 0 0

1834.

*Viscountess Hampden.*  
A woody Landscape, with a Water-mill . . . . . 995 0 0

1836.

A Landscape, with Figures . . . . . 787 10 0

*Sir Charles Bagot, G.C.B.*  
A Landscape; View on a River, with a Village and Windmill on the opposite side . . . . . 157 10 0

1838.

*William Estaile, Esq.*  
A Dutch River Scene; from Benjamin West's sale . . . . . 173 5 0

1842.

A woody Landscape . . . . . 84 0 0

1844.

*Jeremiah Harman, Esq.*  
Peasants crossing a Ford; from the collections of Sir George Yonge, Bart., and John Dent, Esq. 1,940 10 0

1848.

*William Wells, Esq.*  
A woody Landscape, with Figures; from the collection of Mr. Gordon . . . . . 341 5 0  
A View in Westphalia . . . . . 640 10 0

*Count de Morny.*  
A Landscape, with a rustic Bridge and Figures . . . . . 231 0 0

1861.

*Charles Scarisbrick, Esq.*  
A Landscape, with a Cottage and Figures . . . . . 463 0 0

Little is known of the life of this esteemed artist, who was a contemporary of Jacob Ruysdael, and, like him, selected subjects similar to the cabinet pictures of Molyn and Do Vries; only Hobbema and Ruysdael did not stop where these painters stopped, but worked upon the rich woods of Holland, and studied the charming local scenery of the Dutch villages, until they produced pictures which, if not perfect, are at least unsurpassed of their kind. The works of Hobbema are universally admired, and most of us have heard how fond our English landscape-painter Crone was of them; and how well can we see in his Norwich views of rich woody scenery that he was ever thinking of Hobbema, and we are even told that his last words were 'Hobbema! Hobbema!' Some of Hobbema's landscapes so closely resemble

Ruysdael's that the amateur can hardly distinguish them; but in most of his works we find distinctive points or characteristics, which are soon observed, and may be easily remembered. Although his works are always beautiful, still there are points or features in many of them which may appear to the taste of some susceptible of improvement; the writer has sometimes felt this to be the case. For example, in his wood scenes, we cannot always understand his intention in introducing such a succession of light perpendicular lines on the trees. We have them on the broad foreground trees, as the high lights of the stems; afterwards the eye is carried from one light stroke to another, and with little variation in the tint or intensity of the colour, until in the inner wood or avenue these light strokes form the entire trunks of the distant trees. We certainly feel sensible of a slight monotony in his landscapes when he represented a succession of light barks in this manner. There is another feature in his pictures which is very characteristic of the painter, yet it does not always please us; the writer alludes to his fancy for painting the frameworks of his cottages so strongly. The external skeleton of these cottages is usually painted of a grey colour, and the sharp squares and angles go far to destroy their picturesque character, giving them in some cases a flat appearance. It may appear bold to object to passages in the works of so great a painter; only there are landscapes by him in which the farm-hovels are painted more in the manner of Ruysdael, and are much prettier than the cottages which are covered with a grey framework of wood. The reputation of Hobbema rests on the impasto and exquisite pencilling and 'quality' of his foliage, his skill in throwing sunshine on the grass, and in the floating magnificence of his large white clouds, and the well-managed perspective of his skies generally; there is a grandeur about Hobbema in these points, as well as a breadth and atmosphere in his landscapes, which even Ruysdael never surpassed. Hobbema's own figures are like Ruysdael's, only they are put in with a more rugged touch, and although they are not equal to Adrian Vande Velde's, either in spirit or finish, yet some consider that they harmonise more agreeably with the pencilling of his landscapes. Lastly, his foregrounds are very fine; not that they are finished with the view of showing every blade of grass, or the petals of the wild flowers, yet there is something so exquisite about the working up of them that, with one or two of Adrian Vande Velde's sheep reposing against the trunks of the trees, the brown and thirsty grass on which they are lying, a few grey palms, and the dip showing the kind of pathway ditch often form a picture so perfectly true to nature that we can shade off the whole of the rest of the work, and dwell on these little bits of foreground scenery for hours. Hobbema was a painter of such matchless taste that he could give details without sacrificing general effect.

HOCKE, ROBERT VAN. See CALLOT.

HODGES, WILLIAM. Born in London in 1744; died in 1797. Pupil of Richard Wilson. English School.

Sale in 1790.	
<i>Jacob More, Esq., and Mons. Liss.</i>	
A Pair of Views in India . . . . .	£5 10 0
1801.	
— <i>Stade, Esq.</i>	
A Landscape, with Deer . . . . .	2 2 0
Ditto . . . . .	1 11 6
1803.	
A View of the Entrance of the Dardanelles . . . . .	1 11 6
1813.	
— <i>Clay, Esq.</i>	
A Landscape . . . . .	3 12 0
1826.	
<i>J. W. Steers, Esq.</i>	
A View of the Old Bridge at Shrewsbury, with Figures . . . . .	24 3 0
1832.	
<i>Sir George Duckett, Bart.</i>	
A View on a River in Italy, and a View of Otahute . . . . .	6 15 0

William Hodges and Hughes are often spoken of as followers and imitators of Richard Wilson, and old copies and repetitions of Richard Wilson are sometimes ascribed to them, although often with very little certainty. Hodges in his own style does not remind us very much of Richard Wilson; his pencilling is more like the handling of the Zuccarelli School, particularly in the trees and distant scenery; we find the same autumnal tints in the leaves and foreground banks which we see in Zuccarelli's pictures. Hodges' skies, however, are more English in character, and are light and sunny; he introduced in them a great deal of light blue and light sunny clouds. His subjects are well selected and picturesque, and he was very successful in painting ruins and old buildings. He carefully studied light and shade, as well as aerial perspective, and would often give very pleasing effects to his pictures. In some examples the buildings and figures are pencilled in the neat dry manner of Canaletto (as we see Canaletto in his Roman

pictures); only he never left such distinct outlines as Canaletto did.

HOET, GERARD. Born at Boimel in 1648; died in 1733. Pupil of Warner Van Rysen. Dutch School.

Sale in 1803.	
<i>Richard Walker, Esq.</i>	
Perseus and Andromeda . . . . .	£2 18 0
1823.	
A Landscape, with Figures decorating the Bust of Virgil . . . . .	13 2 6

The cabinet pictures of this painter are neatly and smoothly finished, and they class very well with Beschey's imitations of other masters. Hoet occasionally painted allegorical subjects, the figures being semi-nude, and treated a little in the manner of the French School. There was another Hoet, whose initials were 'H.J.'. The pictures of Hoet are sometimes compared to china-painting, but there was another painter whose works may be more properly compared to enamels or porcelain-art; the writer refers to J. Platzer. His pictures are painted on smooth panels, and are very curiously finished; they usually represent the interiors of palaces, the walls being decorated in a gorgeous manner with coloured marbles and gold. He would sometimes introduce in his interiors and courtyard views scenes from the Bible or from ancient history; his pictures of this class are crowded with figures, and, notwithstanding the smoothness of the finish and the unpleasant variety of bright garments, we must admit that the figures possess considerable merit, and even vigour. The horses in his pictures are also good. The scenes which he selected are usually full of excitement and action. Some may trace the feeling of Rubens in his compositions, although his style is very different. See Stanley's notes on this painter in Bryan's 'Dictionary of Painters.'

HOFLAND, THOMAS CHRISTOPHER. Born at Workop, in Nottinghamshire, in 1777; died at Leamington in 1843.

Sale in 1828.	
<i>Earl of Carysfort.</i>	
A River Scene, with English Ruins by Moonlight . . . . .	£5 15 6
1863.	
<i>John Allnutt, Esq.</i>	
A romantic Woody Scene, with a Cavalier coming unexpectedly on a Group of three Ladies, by Hofland and T. Stothard, R.A. . . . .	40 4 0
Richmond Hill . . . . .	215 5 0

The important works of Hofland, like those of Vincent, possess so much merit that it is to be regretted that we see so few of them. Hofland was a capital landscape-painter, and painted stormy skies and seas remarkably well. Vincent's large views on the Thames with shipping are greatly admired; some of his small landscapes are very brightly coloured, and remind us a little of Nasmyth.

HOGARTH, WILLIAM. Born in London in 1697 or 1698; died in London in 1764. English School.

Sale in 1802.	
<i>Wm. Beckford, Esq., of Fonthill.</i>	
The eight Pictures of the Rake's Progress . . . . .	£398 10 0
1813.	
The Entrance of the late Princess of Wales into Somerset House, upon her first Arrival in England . . . . .	6 10 0
1819.	
Portraits of Rich, the Manager of Covent Garden Theatre, and his Family. Bought in at . . . . .	39 18 0
1819.	
<i>Mathew Mitchell, Esq.</i>	
An Oyster Woman; a sketch . . . . .	15 4 6
1823.	
<i>David Garrick, Esq.</i>	
Falstaff enlisting his Recruits . . . . .	40 4 0
A Sketch of the 'Happy Marriage' . . . . .	7 7 0
The four Election Subjects—viz., The Canvass, the Poll, the Chairing, and the Election Feast . . . . .	1732 10 0
Portrait of Mr. Garrick, seated at his Writing-table, and Mrs. Garrick in the background . . . . .	74 11 0

1826.	
<i>W. Steers, Esq.</i>	
Scene in the 'Beggars' Opera' . . . . .	86 2 0

1827.	
<i>John Dent, Esq.</i>	
A Young Woman Singing and Playing on the Hurdy-gurdy . . . . .	26 5 0

1829.	
<i>Sir John Thorold, Bart.</i>	
A Portrait of Daniel Lock, Governor of the Foundling Hospital; engraved by Mr. Ardel . . . . .	42 0 0

Lord Gwydir.	
A Conversation of two Friends in a Library . . . . .	11 0 6



1832.		
<i>George Watson Taylor, Esq., M.P.</i>		
The Laughing Audience . . . . .	£21	0 0
The Politician . . . . .	31	10 0
A Family Group of Children . . . . .	94	10 0
A Savoyard Girl . . . . .	10	10 0
Portrait of Miss Fenton . . . . .	52	10 0
Scene in the 'Beggars' Opera' . . . . .	73	10 0

1841.		
<i>Marquis of Camden, K.G.</i>		
Portrait of a celebrated Quarter-staff Player . . . . .	17	6 6
Portrait of Hogarth in his Painting-room, painting the Figure of 'Comedy' . . . . .	54	12 0

1848.		
<i>Sir Thomas Baring, Bart.</i>		
The Family of Sir James Thornhill . . . . .	29	8 0

<i>Richard Sanderson, Esq.</i>		
The Laughing Audience . . . . .	51	9 0

1850.		
<i>Hon. Edmund Phipps.</i>		
A Portrait of Sarah Malcolm . . . . .	52	10 0
Dudley Woodbridge, Esq., and Captain Holland, seated at a Table in a Library, a Man bringing in a Letter . . . . .	246	15 0

It is pleasant to know that the finest works of this painter are preserved in museums, where thousands can see and enjoy them; and it is doubly pleasant to remember that Hogarth was an eminent engraver as well as a painter; and if comparatively few can possess his paintings, many lovers of art are put in possession of his own engravings of them, which afford a pleasure to the connoisseur which the best copies or the best engravings after them by other hands can never give. In the picture gallery every one involuntarily stops before the works of this great painter of the theatre of human life. When there is anything vulgar in them we are more disposed to ascribe the error to the depraved taste of his day than to allow that our Hogarth ever intended to wound the feelings of the refined; and let his rebukes be ever so freely delivered, the sensitive are willing to stop and listen to them. And the more his works are studied in their bearing on the history of his day and our day, the more ready are we to acknowledge that they are far from being mere idle tales of scandal, but are rather allegories, written for the support of virtue, justice, and truth. Hogarth was certainly one of the most original of our English painters. There is an air of originality about all his works, and it is seen in his single figures as well as in his most elaborate compositions. In the time of Hogarth there was a rage for painting interiors, in which were introduced small whole-length portraits, painted as 'conversations' or music parties; yet few of these paintings please us because the figures which compose the groups are often ridiculously similar in character, and even when engaged in card-playing and other exciting occupations never convey to us the impression of reality. There is nothing dramatic about them; they never appear in conversation, or in any way cognizant of the society of each other. When Hogarth painted a 'conversation' of this kind we all know how differently he treated it, what good portraits he introduced into the subject, giving to each his proper stamp or character, and at the same time carrying us away from the mere composition of portraits, so that we can participate in the occupation or conversation of the groups before us. If Hogarth pleases us as a portrait-painter, we may naturally anticipate much greater pleasure in examining his wonderful dramatic works—the works which made his reputation, whilst every succeeding year finds them increasing in the estimation of the public. Many of our early English painters gained a reputation for illustrating novels and tales, but, unlike Hogarth, the scenes and stories are not of their own invention. In regard to the former, the canvas was peculiarly a stage, and many of his scenes are as suggestive to novelists as the 'plays' which are performed at our great theatres. We are told that Hogarth's splendid series of the 'Marriage à la Mode' formed the groundwork of Dr. Shebbeare's novel called 'The Marriage Art'; and it is not unreasonable to infer that many novelists besides Dr. Shebbeare have been indebted for suggestions or have discovered materials in the numerous works of this interesting painter. Doubtless many look upon Hogarth's humorous, melodramatic, and other subjects as scenes from stories or novels—as a kind of illustrations to burlesque or satirical writings; but we must remember that every picture is complete in itself, or every story told in a series of pictures is complete in itself, so that there is something about his works which is more analogous to the scenes on a stage. The whole lesson seems conveyed to us in a short time, or by a few scenes in succession. We alluded just now to Hogarth's interiors with small portraits, represented as card-players, &c. Sometimes these interiors contain the characters of his dramatic scenes; then they are exceedingly pretty, the perspective of the rooms being very nice; and the furniture, and old-fashioned windows, with numerous small plates of glass, are all prettily finished. And as we find taste and care displayed in the painting of the portraits of his 'conversations,' we are gratified in finding still greater taste and

care bestowed on the painting of his small dramatic figures; and in many of them we are pleased by the way in which he has divided the interest of the subject. It is not uncommon to find, even in his smallest compositions, two or three distinct passages or groups. Hogarth was a sincere appreciator of female beauty and grace, which he rarely omitted to display, in one or two of the figures at least, often to singular advantage; and in subjects where we would hardly look for it we discover pathos and grace; however, the objection to his pretty female figures is that they are often too tall. Like most great designers, Hogarth seemed pretty well at home when he came to the landscape backgrounds of his pictures. Either figure-painting or portrait-painting assists a landscape-artist very much in his education; and we know that many eminent figurists or figuristi have occasionally painted charming landscapes. It is very necessary for a portrait-painter, if he wishes to introduce a good landscape background, to understand well the value of breadth, and to be familiar with the effects produced by the various gradations of colour. How singularly pretty are the landscape backgrounds of some of Reynolds's, Lawrence's, and Hoppner's portraits! Hogarth was likewise very clever in this way. We have spoken admiringly of the neat painting of the furniture and accessories of his 'interiors'; we can also commend the space and breadth which he managed to give to his landscape scenery, as well as the round and pretty forms of his trees; yet, on the whole, the background parts please us more when chiefly consisting of buildings or roadside scenery; for he always painted old streets, old-fashioned shops, and old carriages and waggons, with other familiar street objects, capitably. Then again the horses, dogs, and other animals in his pictures are very good. It cannot be said that Hogarth's finest works are his religious and classical subjects, yet some of them occupy a distinguished place in the picture gallery; and this is not because they are painted by Hogarth (for many could not discover the master were it not for the history which is preserved of them), but simply because of their 'quality' as works of art; yet it is far from the writer's intention to speak of them as Hogarth's best works, or to allow that in 'conception' they can compete with the designs of the Italian masters. At the present day there are people who, whilst willing to commend Hogarth's wit and the character which he gave to his figures, yet declare that beyond that he was not an agreeable painter; they complain that his pictures are brown and heavy; the colouring so depressing, so unreal; whilst the drawing of many of his figures is distressingly clumsy and awkward. Such remarks pain the ears of connoisseurs who have long studied his works, and dearly love them. Yet it is well to listen to all that people have to say about pictures, and it assists us very much in thinking for ourselves. We have been speaking hitherto of the beauties of Hogarth's pencil, and are still prepared to maintain that we can discover many charms, many points which are worthy of study, even in Hogarth's thinnest and darkest pictures, or, we add, in his coarsest and slightest studies; and even if we allow the incorrectness of certain passages, it will be wiser to ascribe it to haste rather than to weakness; other faults may be attributed to the inconstancy of some of his colours, or to the stupidity of restorers. These admissions we can well afford to make. It may even be allowed that Hogarth was a sombre colourist; but as to the assertion that all his pictures are brown and dark, are wanting in delicate variety of tints, especially lightness and freshness in the flesh tints, or are defective in that 'quality' of pencilling and finish which is so peculiarly called for in the dramatic subjects which he painted, such remarks may be best and most easily answered by referring to some of his best works—to his series of the 'Marriage à la Mode,' 'The Lady's Last Stake,' 'The Gate of Calais,' and other well-known pictures; and the writer feels confident that few will come away from them wishing them different from what they are, and fewer still will be bold enough to deny Hogarth's power as a draughtsman, his perception as a colourist, his taste as a composer, and greater than all, the knowledge which he possessed of the humours and passions of humanity, with his unequalled skill in expressing the same on canvas. Keen satirist as he was, yet his wit alone would not have purchased his reputation had he not been such a good painter; it is the 'quality' of the painting which gives so much poetry and pathos to the comparatively simple incidents of his stories, and which draws so many admirers round his works at exhibitions. Hogarth had a great command of words, if we may so speak, and could express his thoughts aptly, and with much beauty. Besides, being a man of taste, bad painting was as offensive to him as bad writing is to a scholar. What he did, he did well; his pictures of life and character, his scenes of beauty and grace, all alike display the master; and, like untouched 'proofs' from the parent plate, have lost nothing in the translation from the thought to the canvas. Not only is Hogarth's talent seen in the figures and principal parts of his compositions; but, like the great masters of the Flemish and Dutch Schools, he delighted to pay due attention to the inferior parts or accessories of his pictures. Such accessories ought neither to intrude nor be forgotten; where to draw the line calls for considerable taste and discernment. The painting of the furniture of his 'interiors,' and the landscape backgrounds of his other works, rarely fails to please us; and we like these parts all the more because

the finishing of them is not overdone. We are told of a certain portrait-painter who seriously injured a good portrait by the unnecessary pains which he bestowed on a number of books in the background of the picture, working them up until they became the most prominent feature in the work. Hogarth, however, knew where to stop; his accessories always keep their place, like the quieter scenes or chapters in a novel; and, whilst indispensable to the harmony or completion of the whole, are yet subordinate. Lastly, we are called upon to notice Hogarth's life-sized portraits. He was an excellent head-painter, particularly of men, and he was also skilful in painting bishops and other gentlemen in robes. He was very happy in giving ease to his portraits; his figures sit and stand well; the white neckcloths, knee-breeches, and coats with gigantic sleeves and buttons, somehow or other, all look well and picturesque in Hogarth's portraits. The writer does not speak of the skilful painting of boots and coats and wigs as being sufficient to satisfy us; but it is remarkable that when these parts and the background of a portrait are badly painted, the head and principal parts of the picture rarely please us. Although many of Hogarth's portraits appear to have been painted on grey or light brown grounds, so that much of the brilliancy of the flesh tints is lost or weakened by absorption, yet it is easy for any one understanding pictures to see that Hogarth put on his flesh tints with feeling, with that happy discernment for colour which is so pleasing and agreeable to the eye; he also painted the hair remarkably well, and his rosy flesh tints are not brickdusty, because the touches are so transparent; and, besides, are well relieved by reflected lights and cool touches. Then in regard to the eyes, they are sure to be full of life and intelligence; in looking at a good portrait by Hogarth, we may venture to shade the rest of the face, and still find that the eyes are a picture of themselves. Some of Hogarth's finest portraits are adorned with open backgrounds, furniture, and other accessories; but in his less important portraits he was generally satisfied with making the head the only attraction, and would introduce a simple dark background; and the coats are frequently painted of a reddish-brown colour. Hogarth, it should be remembered, was not the only painter or designer of humorous and burlesque pictures. Of the same school were Chodoneiche, Gillray, Rowlandson, Patch, Piper, and we may add the name of the great Reynolds, who on one or two occasions painted humorous subjects. The caricatures of all these painters and designers are clever, yet they are all more or less eclipsed by the serio-comic and satirical paintings of Hogarth. We will therefore repeat Garrick's words, and speak of him as the 'matchless Hogarth.' We occasionally meet with English portraits which remind us a little of Hogarth's, although they are certainly not so fine. Adrian Carpentiers, a Swiss artist, painted portraits in England about the same time as Hogarth: his works are warmly coloured and firmly pencilled, and they are not unlike some of Hogarth's. There is a certain amount of Hogarthian humour in the portraits and studies of Rine Menard; and, like Hogarth, he made the flesh tints warm, and the shadows rather red; but the colouring of other parts of his pictures often partakes of a dull greenish hue. The works of William Aikman, a Scotch portrait-painter of the last century, possess merit; they are well drawn, and are pencilled in the manner of Hogarth. The details or accessories of his pictures are uninteresting. T. Kyte was not a good painter; he imitated Hogarth a little in his portraits. There was a mezzotint engraver of the last century of the name of Francis Kyte. It will be remembered that Hogarth in his engravings sometimes introduced scrolls or labels from the mouths of his figure; we are told that Buffalmacco, a Florentine artist of the fourteenth century, was the first to advise the introduction of a label from the mouth, to represent it as speaking. The writer believes that it was in the latter part of the last century when Mr. Darley made an exhibition of three hundred 'drawings and paintings of droll subjects, comic figures, sundry characters, caricatures, &c., taken from the different watering and other public places in Great Britain,' by artists and amateurs. How this reminds us of a recent exhibition at Christie's of Leech's illustrations to 'Punch,' &c.!

HOGG, J.

Sale in 1829.

*Sir John Thorold, Bart.*  
Brutus and his Friends near the Body of Vir-  
ginia . . . . . £5 0 0

HOLBEIN, HANS (or JOHN). Born at Augsburg in 1498;  
died in 1554. Pupil of his father. German School.

Sale in 1801.

*Earl of Besborough.*  
A Portrait of Francis I. . . . . £27 6 0  
Ditto of Bishop Gardner . . . . . 26 5 0

1802.

Portrait of a Philosopher . . . . . 21 0 0

1803.

*Richard Walker, Esq.*  
A Portrait of Francis, Husband of Mary, Queen  
of Scots . . . . . 13 2 6

		1800.	
<i>Marquis of Lansdowne.</i>			
A Portrait . . . . .	£25	4	0
<i>Sir George Yonge, Bart.</i>			
Head of a Man . . . . .	9	19	6
		1813.	
A Portrait of Thomas Wyndham. ('Thomas Wyndham was drowned on the coast of Guinea in 1552.—See Hackluyt's 'Voyages.') Bought in at . . . . .			210 5 0
		1826.	
<i>Lady Holland.</i>			
A Portrait of Henry VIII. . . . .	18	7	6
		1827.	
<i>Duke of Bedford.</i>			
A Portrait of Sir Thomas More . . . . .	73	10	0
		1829.	
<i>Lord Gwydir.</i>			
A small Portrait of Catherine of Arragon . . . . .	10	10	0
<i>John Webb, Esq.</i>			
A Miniature of Erasmus . . . . .	1	10	0
		1831.	
<i>Hon. Mr. Vernon.</i>			
A Portrait of a German Divine, seated at a Table . . . . .	53	13	0
<i>John Maitland, Esq.</i>			
Portrait of a Divine holding a Book and Pen from the collection of Lady Holderness . . . . .	27	6	0
Portrait of a Nobleman . . . . .	10	10	0
		1832.	
<i>Sir George Duckett.</i>			
Portrait of Anne Boleyn; half-length, dated 1536 . . . . .	103	1	0
<i>Sir Francis Morland, Bart.</i>			
A Portrait of his Sister, seated . . . . .	77	10	0
		1844.	
<i>Jeremiah Harman, Esq.</i>			
Portraits of a Lady and Gentleman, in a Landscape . . . . .	38	17	0
Portrait of a Divine . . . . .	16	16	0
		1848.	
<i>Richard Sanderson, Esq.</i>			
A Portrait of Sir Brian Tuke . . . . .	74	11	0
		1861.	
<i>Charles Scarisbrick, Esq.</i>			
The Holy Family; from a convent at Alost . . . . .	45	3	0
		1863.	
Portrait of a Man; formerly in the collection of Edward Solly, Esq. . . . .			37 16 0

For a list of Holbein's religious pictures, portraits, miniatures, drawings, &c., the reader is referred to Bryan's 'Dictionary of Painters.' In accordance with the plan of the present work, a few remarks on his style of painting will suffice. His style, however, is pretty familiar to most collectors; yet a great number are deceived by imitations. We naturally associate Holbein's name with Henry VIII. and his times. His manner of representing that king is well known; yet the mistakes which are made in ascribing all the portraits of King Henry to Holbein are quite as frequent as the errors which are made in reference to old copies of portraits by Vandyck. Portraits of about the period and in the style of Vandyck are all by Vandyck; and, similarly, all the full-faced portraits of King Henry, in the rich dress of the period and painted on panel, are by Holbein; even when the 'quality' and texture of the colour show plainly enough that they were painted fifty or seventy years after Holbein's death. Holbein's best portraits are very fine, and we like them all the better when the heads are represented not quite in full. His flesh tints are warm and agreeable in colour, and he paid particular attention to the shadows. There is much delicacy displayed in the management of them; he contrived to preserve, not only in the face-shadows, but throughout the shadows of his portraits, a richness and transparency which are quite Venetian in effect. Holbein's way of painting the shadows is a feature in his works which must never be lost sight of in judging of the originality or quality of portraits attributed to him. There is a kind of Venetian richness or transparency about the shadows of Holbein's portraits which we rarely find in those which are termed his school pictures, and perhaps never in the copies which were made of his best portraits fifty or seventy years after his death. The delicate grey 'drawing-lines' which can be traced about the features and hands of his portraits, the same being hatched or cross-lined in parts, may be studied as another guide or mark of originality. The jewels, accessories, and goldwork of Holbein's portraits should likewise be carefully examined. At a period when fashion gave so much employment in this kind of painting it is possible that Holbein, like other early portrait-painters, would sometimes engage artists to assist him in

this laborious part of his pictures; still he does not always appear to have done so. There are portraits by him which are painted with a very crisp or semi-tempera touch, and we can trace this kind of touch throughout the work, which, together with the general freedom displayed in the painting of the jewels and accessories, favours the opinion of its being by Holbein's own hand. When the jewels and drapery are painted by other artists we are generally sensible of a certain want of unity in the 'quality' or in the pencilling, or perhaps a want of harmony, the pupil's or assistant's work appearing too bright. Further, it will be well to examine the goldwork of Holbein's portraits; there is something very charming about his embroidery, always a beautiful tone about it—in fact, there is a very striking difference between the goldwork of Holbein's genuine portraits and the imitations already alluded to. Holbein occasionally painted on a brownish-red ground, and was fond of green or blue backgrounds to his portraits. In his cabinet pictures the malachite-coloured backgrounds have a pretty effect, especially as his cabinet portraits are usually painted without the assistance of gold or of brilliant colours in the drapery, the caps and dresses being of a uniform dark colour, or else simply enriched with a little brown fur. The landscape backgrounds of Holbein's pictures may be compared to those of Albert Durer's works. Holbein's drawings are always interesting; many of them have been engraved by Bartolozzi; and it will be seen by examining either these drawings, or Bartolozzi's prints from them, that Holbein's semi-profiles have generally more power or force than his front faces. Holbein's miniatures remain to be noticed; they are sometimes palely coloured, and have light-blue backgrounds; they are finished in a manner worthy of the great man, every part being very round and well relieved; and the heads and hands are painted in a remarkably pretty and delicate manner. Holbein's pupil Christopher Amberger was likewise an ingenious painter. His portraits are not unlike Holbein's; only he finished with a smoother touch, and they are slightly Italianesque in character. Although Holbein was Henry VIII.'s principal painter, yet we are told that he patronised Lucas Cornelius, the portrait-painter and copyist of early pictures. The portraits ascribed to this painter are designed in a dry and Gothic manner, and, as we may naturally expect, appear very flat. At the same time we find in them a species of manipulation or management of the colours which shows considerable acquaintance with their properties and power; in other words, a better knowledge of 'quality' than many would suppose. Nicholas Hilliard, the famous miniaturist, was a great admirer of the works of Holbein; but in style and costume his pictures belong to a later period, and class better with the works of the elder Hoskins. Hilliard painted with considerable vigour, and gave great expression and force to the eyes. He was well represented in the Loan Collection of Miniatures exhibited at South Kensington in 1865. Van Cleef's richly coloured works, and some of the portraits by the rare painter Jan Mostaert, may be conveniently classed with Holbein's. Mostaert's portraits are rather brilliant, and he introduced a great deal of pink in the flesh tints.

## HOLSTEIN.

Sale in 1827.

*F. H. Standish, Esq.*

A Pair of Interiors, with Figures in conversation . . . . . £6 10 0

HOME. *See* HONE.

HONCKGEEST, G.

Sale in 1827.

Interior of a Church, with Figures . . . . . £8 8 0

HONDECOETER, MELCHIOR. Born at Utrecht in 1636; died in 1695. Pupil of his father, and of John Baptist Weenix. Dutch School.

Sale in 1801.

*Earl of Besborough.*

Live Poultry . . . . . £43 1 0

1802.

*Countess of Holderness.*A Nobleman on Horseback, with his Game-keeper and Dogs . . . . . 21 10 6  
Ditto, with Horses, &c. . . . . 26 5 0  
Ditto, ditto . . . . . 25 14 6*Duke of St. Albans.*

Poultry, in a Landscape . . . . . 21 0 0

Poultry . . . . . 10 10 0

1803.

*Earl of Godolphin.*

A Fox in a Poultry-yard . . . . . 15 15 0

1806.

*Marquis of Lansdowne.*

Ducks and Poultry, in a Landscape . . . . . 13 1 0

1811.

*Henry Hope, Esq.*

Ducks, with their Brood of Young . . . . . 15 15 0

1819.  
Geese and Ducks, in a Landscape . . . . . £36 75 0  
Dead Game, in a Landscape . . . . . 21 0 0

1827.

*John Dent, Esq.*

A Cock and Poultry, in a Landscape . . . . . 19 8 6

1828.

Ducks, in a Landscape . . . . . 51 9 0

1830.

*Viscount Hampden.*

Poultry, in a Landscape . . . . . 31 10 0

1831.

*John Maitland, Esq.*

A Hare, and other Dead Game . . . . . 19 8 6

A Hen and Chickens . . . . . 12 1 6

1836.

*Sir Charles Bagot, G.C.B.*

A Dead Hare and Pheasants . . . . . 37 16 0

1848.

*William Wells, Esq.*

A Spaniel with a Dead Partridge, in a Garden Scene . . . . . 36 15 0

1861.

*Charles Scarsbrick, Esq.*

A Cock, Ducks, and Ducklings, at the Foot of a Tree . . . . . 106 1 0

A Garden Scene, with a Peacock, Peahen, and other Birds . . . . . 147 0 0

1862.

*Thomas E. Plint, Esq.*

Poultry and Birds in a Garden . . . . . 22 1 0

1863.

A View in the Garden of a Château, with a Peacock, a Peahen, Ducks, &amp;c. . . . . 46 4 0

A Garden Scene, with Dead Game . . . . . 63 6 0

We find this painter's name spelt in various ways: Bryan spells it in the following manner, Hondecoeter; in the Louvre catalogue it is spelt Hondecoeter; and there are pictures signed Hondecoeter and Hondecuter. As there were three painters of this family, all of whom painted live and dead birds, and other animals, it is not unlikely that they signed their names differently. We find a very considerable difference in the 'quality' of pictures ascribed to Melchior Hondecoeter. Whilst a few are pictures of important merit and value, there are others which, although similar in composition, and apparently works of surpassing pretension, are notwithstanding remarkably heavy and common in the pencilling and general painting. We are told that Hondecoeter studied under Weenix, and the sunny, highly finished landscape backgrounds of his pictures remind us of Weenix, yet in other points there is not much that is analogous between the painters. The genius of Hondecoeter shines transcendently in his pictures of live birds; his representations of other animals, whether alive or dead, are seldom so successful. There are a vivacity and playfulness about his birds which are very wonderful; they appear all in action, whilst many of them are busy in seeking for the necessities of life. Then it should be remembered that Hondecoeter was altogether an aristocratic painter. His birds are choice and costly specimens of the feathered tribe, and not merely poultry-yard or farmhouse birds. The same style may be seen in the backgrounds of his works, where we see terraces, fountains, and the tops of princely mansions, whilst about the distant terraces and marble courtyards his tall bipeds may be seen strutting about majestically. His best pictures are highly finished, the plumage of the birds being delicately worked up in the manner of Weenix, whilst in the firmness and vigour of his pencil, and the life and fire which he gave to the heads of his birds, particularly of his cocks, he may be compared to Van Utrecht; only his painting is altogether prettier, and his style more developed.

HONDIUS, ABRAHAM. Born at Rotterdam in 1638; died in London in 1695. Dutch School.

Sale in 1802.

Hunting the Heron . . . . . £0 12 0

1803.

*Robert Thistlewaite, Esq.*

Hunting the Wild Boar . . . . . 5 5 0

1810.

*Sir H. T. Gott.*

A Boar Hunt . . . . . 7 7 0

1819.

*Mathew Mitchell, Esq.*

A Boar Hunt . . . . . 7 15 0

1826.

*Lady Holland.*

Dogs and Cranes; a pair . . . . . 8 8 0

1827.

Dogs baiting a Bear . . . . . 36 0 0

A wild Boar Hunt . . . . . 7 0 0

<i>F. H. Standish, Esq.</i>	
A Pair of Dogs' Heads; studies . . . . .	£2 5 0
1838.	
<i>William Esdaile, Esq.</i>	
Dogs attacking wild Boars in a Thicket . . . . .	10 0 0
1839.	
<i>William Mellish, Esq.</i>	
A Tiger Hunt . . . . .	2 4 0

1840.	
<i>Sir Simon H. Clarke, Bart.</i>	
A Spaniel and Poodle . . . . .	4 4 0

Abraham Hondius occasionally painted fire scenes and conflagrations of towns, but his most interesting works are his small hunting pieces, fights of wild animals, dogs attacking game, and similar subjects. He has sometimes been described as 'a Snyder in miniature,' yet there is nothing very assisting in the comparison. Both artists painted stag and bear hunts, and thus their subjects are similar; but in pencilling, colouring, and composition there is no analogy between the two masters, so that any one acquainted with the works of Snyders could not possibly mistake the cabinet pictures of Hondius for reduced copies or imitations of Snyders' large works. Hondius painted with a peculiarly firm touch, and was generally very successful in throwing life and fire into his live animals, the heads of his dogs being often very fine. The muscles and hair of his animals he expressed with strong and accurate strokes, which may be compared to the pencilling of Rafinger and Paul Potter. He pencilled with such decision that the hair, without appearing wiry, seems to rise from the flesh of his animals; in the same way the feathers of his birds are remarkably well done. Hondius was a daring painter, generally selecting the most difficult subjects for the exercise of his spirited pencil; for whatever skill may be required in painting a few dogs chasing a fox or a hare, yet it must be allowed by all that such a subject is simple and easy to paint in comparison with depicting the death-struggles of the strongest animals—the last exciting moments of the fight. We must not say that Hondius was always equal when he attempted these difficult subjects, but it must be allowed that he never shrank from his task, and when he erred it was on the side of violence or extravagance; but he never favoured weakness or tameness in the artistic sense. He generally coloured the landscape backgrounds of his pictures in a gay and brilliant manner; sometimes the skies are light and blue, in other examples they are very red. He studied general effect very much, and, in order to relieve the eye, would often introduce a great deal of ultramarine in the distant hills and other parts of his landscapes; the trunks of his trees are very round, and are painted with considerable impasto. In some of his pictures the roots and the bark are curiously worked up, and studded all over with different mosses and twining plants, which remind us of Nicolas de Vree, the flower and insect painter. Although he loved bright colouring, yet in looking at his pictures the eye is rarely disturbed by too great a variety of colours; for his dogs he usually kept to a rich reddish brown, and white with grey spots. He appears to have bestowed the greatest labour on his white and grey dogs. As Hondius's pictures are not frequently met with, it may be well to examine his etchings, as they show plainly enough the painter's style, and what he could do. Houbraken notices Peter Cornelius Verhoek as a disciple and imitator of Hondius.

HONDT (or HONT), H. DE. *See* DAVID TENTERS.

HONE, NATHANIEL, R.A. Born at Dublin about the year 1730; died in London in 1784. English School.

	Sale in 1819.
<i>John Knight, Esq.</i>	
The Conjuror. Bought in at . . . . .	£38 10 0

This artist is best known as a painter of portraits, miniatures, and enamels. He appears to have been a restless man, and uncertain as to the branch of art he was best suited to. There is a similar indecision about his portraits, and many of them vary considerably in style. Some of his female heads are painted in a light and decorative manner, are smooth in texture, and have a great deal of lake in the flesh tints. There are also portraits by him which would be better if we could trace more pencilling in them; they are too rough and woolly in texture, and resemble crayon painting. His best heads are painted in emulation of Sir Joshua Reynolds's effect of 'light and shade.' In these examples the colour is put on with a great deal of impasto, a semi-creamy impasto, and the high lights are very yellow. For the draperies of his portraits he was partial to rich browns and lakes. Whilst the touch of this painter is difficult to know, for the reasons given, yet the student is assisted by many of his portraits being signed. In some cases he scratched his name on the backgrounds of his portraits whilst the colour remained wet. Home, the brother of Sir Everard Home, was a painter, and the writer believes that his name is sometimes confounded with Hone's. Like Willison, he painted a few Indian subjects, which are of some historical interest. Home likewise painted portraits; amongst them is one of Mr. Ainslie, an amateur painter, who is referred to in this work in the note on Barret. Home's portraits remind us of Hayter's (the father

of the present Sir George Hayter); they are coloured in the same quiet, pale manner, and the features are pencilled with a neat and wiry touch.

HONTHORST, GERARD, called (GERARDO DALE NOTTI. Born at Utrecht in 1592; died in 1630. Pupil of Abraham Bloemaert. Dutch School.

	Sale in 1801.
— <i>Slade, Esq.</i>	
A Man Smoking . . . . .	£5 0 0

	1813.
Boys blowing Charcoal. Bought in at . . . . .	15 13 0
	1810.

<i>Henry Hope, Esq.</i>	
A Bird-catcher . . . . .	14 3 0

A Repast; from the Palazzo Pitti; engraved in the Florence Gallery . . . . .	84 0 0
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1834.	
<i>Sir Culling Eardley Smith.</i>	
St. Peter denying Christ, with Soldiers gambling; from the Pitti Palace . . . . .	12 12 0

The works of this painter are very good of their kind, and large prices have occasionally been given for them. Like our own Wright of Derby, he was much wedded to candle-light effects, and some of his most important works are scenes by torch or candle-light. We can trace the influence of his master in his female heads, but on the whole his style is very original. He was happy in giving force and character to his heads, but his colouring is often too heavy and brickdusty; his pictures, in fact, seem to want colour, to require refreshing in some way, particularly in the flesh tints. Then, again, like too many of the Dutch painters, he treated the sublime subjects which he ventured to paint in too homely a style. However high Honthorst may stand in the judgment of some collectors, yet it seems clear enough that he was no poet in the art of painting. Some of his candle-light pictures consist of one or two figures only; they are often very capital, the features being powerfully lit up by the candle, which is shaded from the spectator; and are occasionally of a humorous type, being represented smiling or laughing. We are told that during his stay in England he gained much applause for his portraits. The works of Derick and G. F. Cepper class very well with Gerard Honthorst's portraits.

HONTHORST, WILLIAM. Born at Utrecht in 1604; died in 1638. Pupil of Abraham Bloemaert. Dutch School.

	Sale in 1809.
<i>Sir George Paussette, Bart.</i>	
Portrait of the Queen of Bohemia . . . . .	£7 7 0

William Honthorst was a clever portrait-painter; there is a little of the feeling of Mignard in his works, but he gave greater richness and dignity to his portraits and groups than Mignard did; some of Honthorst's best portraits are quite Spanish in effect. He occasionally worked up the dresses and lace collars of his portraits in the manner of Mireveldt. In richness of colouring and general effect Solomon de Bray's portraits slightly resemble Honthorst's. There are force and character in the works of the former, although we may not always find much taste or refinement in them.

HOOCK, DE.	Sale in 1802.
View of Part of the Vatican . . . . .	£3 15 0

HOOGE, VAN DER.	Sale in 1856.
<i>Samuel Rogers, Esq.</i>	
A Group of Flowers in a Glass Vessel . . . . .	£5 5 0

HOOGE, PETER DE. Flourished during the latter part of the seventeenth century. Dutch School.

	Sale in 1801.
A Domestic Scene . . . . .	£77 10 0
	1804.

— <i>Bryan, Esq.</i>	
Figures at a Dutch Repast . . . . .	22 1 0

	1813.
A Music Party. Bought in at . . . . .	210 0 0
	1824.

<i>Ralph Bernal, Esq.</i>	
An Outdoor Scene, with Figures conversing . . . . .	157 10 0
	1826.

<i>Admiral Lord Radstock.</i>	
Interior of a Chamber, where on the right a Female is making a Bed and accosting a Child . . . . .	73 10 0
	1828.

<i>M. M. Zachary, Esq.</i>	
Interior of a Dutch Cottage, with a Female sowing Turnips, and a Child entering with a of Wine . . . . .	98 14 0

1829.  
*Thomas Emerson, Esq.*  
View of a Garden of a Dutch Château, with  
Figures . . . . . £178 10 0

1836.  
*Sir Charles Bagot, G.C.B.*  
Interior, with a Lady sitting at an open Window,  
giving Money to a Servant-maid; from the  
collection of Mr. Rathau . . . . . 68 5 0

1838.  
*M. M. Zachary, Esq.*  
Interior of an Apartment, in which a Woman is  
seated, puring Vegetables; a Door of an adjoining  
Apartment stands open: a Girl is advancing  
from a Garden, with a Flask and Glass . . . . . 52 10 0

1818.  
*William Wells, Esq.*  
A Man and Woman in conversation, in the back  
Courtyard of a House . . . . . 510 15 0

*Comte de Morny.*  
Interior of an Apartment, with a Cavalier and  
Lady playing at Cards, and a Servant-girl  
pouring out a Glass of Wine; from the collection  
of M. Paston, of Geneva . . . . . 315 0 0

1850.  
*Hon. Edmund Phipps.*  
Interior of an Apartment, with a Lady seated  
near a Cradle, nursing a Child; a Female  
Servant in the background lighting the Fire . . . . . 177 9 0  
Interior of an Apartment, with two Ladies  
playing the Piano and Guitar, and a Gentle-  
man singing . . . . . 19 19 0

1861.  
*Charles Scarsbrick, Esq.*  
Interior of an Apartment, with a Cavalier and  
Lady in conversation . . . . . 87 3 0  
Interior of an Apartment, with a Lady in a Red  
Dress, holding some Drapery near a Fireplace,  
a Child at an open Door . . . . . 441 0 0

The compositions of this eminent painter are very clearly described in the above sale notes; but that which gives beauty to his works, and enhances so much their charm and value, remains to be told. De Hooze was ever studying the effects of sunshine—not in the manner that Rembrandt or the Venetian painters studied them, but his aim was simply to show the rays striking powerfully through an open door or window, and playing on the red tiles of his courtyards, the rich carpets and furniture of his ‘interiors,’ and on the figures. He was so happy in the management of these effects that his works rank with the finest and most cheering specimens of the Dutch School. His ‘interiors’ often consist of two rooms: in the front room are figures engaged in domestic occupations, or fashionable parties playing at cards; in the second or distant room he generally introduced his favourite effect of sunshine; the rays not infrequently shine through a picturesque bow-window, or perhaps a stained-glass window, every part of the room being lit up in a singularly illusive manner, even the dust of the carpet appearing to rise and to cast a golden mist between the spectator and the distant objects. De Hooze’s exterior views are usually courtyard and garden scenes, and are always extremely picturesque, the high walls of fancy brickwork being covered with plants and vine-branches in the manner of the brothers Ostade and Jan Steen. The houses are generally of the curious build of the early part of the seventeenth century, and have high gable-roofs, with usually red bricks and stone dressings. The painting of sun-effects was not De Hooze’s only forte; for his figures are very capably painted, are wonderfully well separated from each other, and few could paint figures in motion better than he; in fact he was a kind of Dutch Velasquez in the roughness and spirit of his touch. He was fond of introducing in some cases bright reds and other rich colours for the dresses, and in this respect, as well as in the pencilling and colouring of his flesh tints, his works often remind us of some of N. Maes’s sunny pictures. An artist of the name of Natas painted merry-makings and interiors, with figures in conversation. His pictures are coloured a little in emulation of De Hooze.

## HOOGEST.

Sale in 1832.  
*Earl of Mulgrave.*  
Interior of a Dutch Church . . . . . £64 1

1850.  
*Samuel Rogers, Esq.*  
Interior of Delft Church, with a Group of  
Peasants near the Pulpit . . . . . 35 14

HOOGSTRAETEN, SAMUEL VAN. Born at Dort in 1627  
died at Dort in 1678. Pupil of Rembrandt. Dutcl  
School.

Sale in 1827.  
A Mother and Nurse watching an Infant lying in  
a Cradle . . . . . £33 12 0

There were three painters of this name—viz., Dirk o

theodore, and his two sons, Samuel and John. The father painted landscapes and still life, and the sons painted history, portraits, and a variety of subjects. We have a vignette portrait of the father, engraved by R. Gadlard, after picture or drawing by C. Esch.

## HOPKINS.

Sale in 1802.  
The Misers; after Q. Matsys . . . . . £52 10 0

HOPPNER, JOHN, R.A. Born in London in 1759; died in  
1810. English School.

Sale in 1827.  
*Lord de Tabley.*  
Portrait of a Lady . . . . . £22 1 0  
A Sleeping Nymph . . . . . 472 10 0

Portrait of the Right Hon. William Pitt . . . . . 73 10 0

*John Dent, Esq.*  
Portrait of the Right Hon. William Pitt . . . . . 42 0 0

1832.  
*George Watson Taylor, Esq., M.P.*  
Portrait of William IV. when Duke of Clarence . . . . . 15 16 0  
Portrait of the Right Hon. William Pitt . . . . . 105 0 0

1865.  
—Bryant, Esq.  
A whole-length Portrait of Nelson . . . . . 100 0 0

Hoppner was one of the fine English colourists who followed in the track of Sir Joshua Reynolds; yet, on the whole, he was less an imitator of Reynolds than Jackson was. In many of his works Hoppner seems to have emulated Reynolds when painting the backgrounds, draperies, and accessories; but we can rarely trace much of the Reynolds feeling in the faces. His heads often remind us of another painter—viz., Lawrence. Although he painted the hair inoresolidly than Lawrence did, still, in the colouring, and in the broad sweeps of the tool, the two artists were singularly alike. The warm glow which plays on the flesh tints of some of his female portraits is very charming, the features being often heightened with touches of vermillion and lake; the cheeks are sometimes tinted with a delicate wash of the same, appearing in lines or strokes, as though it were put on with a very fine pencil. A stronger tint of lake may be traced about the shadows of the forehead nearest the hair, and about the ears. It will be remembered that Lawrence was very fond of using vermillion and lake in this way. Although Hoppner laid on his tints solidly, yet there is generally something slight and undefined about the painting of the hair of his portraits; this is not surprising, when we remember that even the features are hastily painted; and the hands and arms are in many cases even poorly painted. It may be asked, Did Hoppner glaze the faces of his portraits? Not to the extent that Reynolds did; yet in some cases he would pass over the face and hands a slight glaze, apparently of vermillion and brown-pink. Hoppner’s state portraits are very good; he managed the robes remarkably well, and gave greater richness to them than Lawrence did; notice, for example, the agreeable tone which he passed over the blue and red draperies, whilst the white stockings and vests have a semi-yellow tone over them, which is too transparent to appear dirty, and prevents the light colours from obtruding too much. Another point which may be observed in Hoppner’s favour is that his full-length portraits generally stand well. It is right to notice that not merely the general effect, but even the pencilling, of a picture will appear different, and will vary in character, according to the kind of cloth or material on which it is painted. This change may be remarked in Hoppner’s portraits; for instance, when he painted on a slightly primed twill cloth his pencilling appears very different from his usual style, and reminds us more of the pencilling of Beechey than of Lawrence. In these examples, even if there appear that freedom and fulness about the eyes which we are accustomed to see in his works, yet the paintwork of the mouth is almost sure to be different, the pencilling in most cases to appear dry and wiry. In the wood or in the field Hoppner was quite at home, and the landscape backgrounds of his portraits have often been extolled by his biographers. The country was his love, and nothing delighted him more than to be able to paint his female sitters in rustic characters; for example, as gipsies or shepherdesses, the surrounding landscape giving a charming fancy character to the work. ‘The Sleeping Nymph,’ formerly in Sir John Leicester’s collection, is one of the most important of his fancy pictures. Some of them are very slight, and do not possess the richness of colour which gives so much value to his portrait pictures, treated as fancy works. Chandler was a good head-painter, but, as with Hoppner, we find weakness in the arms, hands, and inferior parts of his portraits.

## HOPPNER, BELGRAVE.

Sale in 1827.  
*Lord de Tabley.*  
A Harbour, with a Ship of War furling Sails . . . . . £22 1 0

Mr. B. Hoppner designed sea views with shipping very

prettily, and with a little of the feeling of the old Dutch miniature-painters.

**HOREBOUT, GERRARD LUCAS.** Born at Ghent in 1498; died at London in 1558. Flemish School.

Sale in 1840.

A Portrait of Francis de Talis . . . . . £3 15 0

**HORREMANNS, JOHN.** Born at Antwerp in 1685; died in 1759. Flemish School.

Sale in 1801.

— *Slade, Esq.*  
Spring and Harvest; a pair . . . . . £2 4 0  
Card-players . . . . . 2 2 0

1827.

*John Dent, Esq.*  
A Village Schoolmaster and his Pupils . . . }  
A Village Schoolmistress and her Pupils . . . } 38 17 0

The works of this painter most likely vary in 'quality.' Some of his subjects are treated in a burlesque or allegorical manner. His works are neatly finished, and are pencilled in a sharp, dry style, the draperies and accessories being in some cases better than the heads. As a rule, he preferred to paint with cool and subdued colours.

**HOSKINS, JOHN.** Flourished in the reign of Charles I.; died in 1664. English School.

Sale in 1820.

*John Webb, Esq.*  
Miniature of a Lady . . . . . £1 5 0  
Two Miniatures of Gentlemen . . . . . 1 11 6  
Miniature of Himself . . . . . 0 12 6

There were two miniature-painters of this name, who are described in Bryan's Dictionary as father and son. Their works are differently marked or inscribed, and the productions of the elder painter are superior to the younger. In feeling they remind us of Cornelius Jansen. The faces are delicately pale, the features well expressed, and every part beautifully finished, particularly the large white lace collars, which are masterpieces of microscopic painting. The works of the younger Hoskins are also very good, but the faces have more colour in them, and the finish of the whole is not so exquisite. The grand collection of miniatures at South Kensington in 1865 afforded the public an opportunity of studying several fine examples of both these miniaturists.

**HOUBRAKEN, ARNOLD.** Born at Dort in 1660. Pupil of William Van Driltenbourg and of Samuel Van Hoogstraeten. Dutch School.

Sale in 1825.

The Sacrifice of Iphigenia at Aulis . . . . . £11 5 0

1829.

*John Webb, Esq.*  
A Miniature of a Swedish Officer . . . . . 1 2 0

This painter was the father of the eminent engraver Jacob Houbraken.

**HOUSEMAN (or HUYSMAN), CORNELIUS.** Born at Antwerp in 1648; died in 1727. Pupil of Gaspar de Wit and of Jacques Arthois. Flemish School.

Sale in 1801.

A small Landscape . . . . . £8 8 0

1821.

A Landscape and Figures . . . . . 7 10 0

1826.

*Lady Holland.*  
A Landscape and Figures . . . . . 7 10 0  
A small Landscape, with Cattle and Figures . . . . . 4 10 0

1861.

*Charles Scarsbrick, Esq.*  
A classical Landscape, with Figures, Sheep, and Cattle . . . . . 52 10

A woody Landscape, with Figures on a Road, beneath a Bank . . . . . 19 19 0

The works of this clever landscape-painter, although not valuable, are beginning to be more appreciated than they were a few years ago. His touch or pencilling is very decided, and may be remembered without much difficulty. We are often charmed with the brightness of his skies. His colouring altogether is so rich and luminous as to permit us to speak of him as a kind of Flemish Titian. He was fond of painting massive white clouds rolling over a sky of the most brilliant ultramarine. His compositions resemble Arthois's, but the pencilling of his trees is very different; in fact, Houseman had rather a curious way of painting his trees. They are very richly coloured, and the foliage is represented in large solid masses, the leaves being expressed by a succession of inclined touches or strokes. Although apparently mechanical in style, yet his trees look remarkably well, and harmonise agreeably with his brilliant skies. Sometimes his heavy masses of foliage are relieved by the trunk of a huge tree, which stands leafless and withered, as if destroyed by a recent storm; the trunk and broken parts

are most likely heightened with touches of rich brown and yellow colour, like Salvator Rosa would paint them. Another striking feature in Houseman's landscapes are the gravelly or sandy banks, which he used to put in so nicely; the sun shines brilliantly on them, and they relieve the otherwise dark appearance of his landscapes. His figures and cattle are generally truthful and meaning. In reference to the pencilling of his trees, it may be noticed that Prins, who painted in the early part of the present century, used to pencil his trees in the same wiry manner; but in other respects there is no analogy between the two painters. James Huysman, or Huysmans (possibly a relation of the former), was an excellent portrait-painter. He came to England in the time of Charles II., and is frequently spoken of as Catharine of Braganza's favourite painter. His portraits are very Lely-like in feeling, and he introduced a great deal of transparent red and brown in the features.

**HOVE, B. VAN.** See J. H. PRINS.

**HOWARD, HENRY, R.A.** Born in London in 1769; died at Oxford in 1847. Pupil of Philip Reinagle. English School.

Sale in 1816.

*Henry Hope, Esq.*  
A Copy of Rembrandt's 'Storm' . . . . . £14 14 0  
Cupids Wrestling . . . . . 34 13 0

1827.

*Lord de Tabley.*  
The Pleiades disappearing before the rising Sun . . . . . 220 10 0

1830.

*Sir Thomas Lawrence, P.R.A.*  
The Angel of Light reproving Satan . . . . . 18 18 0

1832.

*George Watson Taylor, Esq., M.P.*  
Portrait of Miss Watson Taylor . . . . . 21 0 0

1837.

*Sir Francis Freeling, Bart.*  
A Child with Shells, holding one to her Ear . . . . . 34 13 0

1839.

Cicero carried by the Roman People to the Capitol, upon the News that Anthony had abandoned the Siege of Mantua . . . . . 2 5 9

1844.

*Jeremiah Harman, Esq.*  
The Allegory relating to Queen Elizabeth and Mary Queen of Scots, from the 'Midsummer Night's Dream' . . . . . 18 7 6

1862.

*Thomas F. Plint, Esq.*  
The Escape of Aeneas from Troy . . . . . 9 9 0

Howard was a versatile painter, and we meet with a great variety of subjects by his hand. The figures in his cabinet pictures are tastefully and skilfully drawn, although dark in colour. Like Westall, he was very fond of painting beautiful profiles, yet in his later works we do not trace the Westall feeling either in his colouring or in his forms, becoming lighter or paler in his colouring. His portraits are usually rather solidly or heavily painted.

**HOWITT, SAMUEL.** Died in 1822. English School.

Sale in 1819.

*W. N. Hewett, Esq.*  
A Moose Deer . . . . . £5 15 6

1822.

Eleven Drawings of Horses and Dogs; in Indian ink and tinted . . . . . 0 17 0

Seven Drawings, including Groups of Stags, &c.; in Indian ink and tinted . . . . . 0 19 0

Six, including Horses, Farmyard with Cows, Pig-stye, &c. . . . . 0 12 0

Ditto, including Groups of Cattle . . . . . 0 19 0

Ditto, of Sheep, Oxen, &c. . . . . 0 14 0

Five, including Cows, Rabbits, Dead Hare, &c. . . . . 0 10 6

Four, including Daniel in the Lions' Den, and three of Lions and Lionsesses . . . . . 1 7 0

Three; Hunting of the wild Boar, and two of Horses . . . . . 1 12 0

Five, including Live and Dead Game, &c. . . . . 0 15 0

Two, of Pheasant and wild Duck Hunting . . . . . 1 13 0

Ditto; a Park with Deer, and Cattle in a Brook . . . . . 1 2 0

A Pair of Park Scenes, with Stags, &c. . . . . 3 0 0

A Pair of Hunting Pieces . . . . . 1 12 0

Hunting Hare and wild Ducks . . . . . 2 11 0

Dead Larks; a pair . . . . . 2 0 0

Quails and wild Ducks; a pair . . . . . 2 11 0

Dead Sparrows; a pair . . . . . 1 2 0

Partridges; a pair . . . . . 3 13 6

**HUBER.**

Sale in 1802.

*W. Beckford, Esq., of Fonthill.*  
A Landscape . . . . . £5 15 6

A View through a Cavern, with Peasants, &c. . . . . 9 19 6

View of a Farm in Wiltshire . . . . . 9 19 6

Landscape and Cattle . . . . . 13 13 0

A Mountainous Landscape . . . . . 22 1 0

An Italian Landscape . . . . . 18 18 0

1830.

*Viscount Hampden.*  
A Pair of small Cattle Pieces . . . . . £5 5 0

HUDSON, THOMAS. Born in Devonshire in 1701; died at Twickenham in 1778. Pupil of Jonathan Richardson. English School.

Sale in 1821.

*Marchioness of Thomond.*  
A Pair of whole-length Portraits of George II. and Queen Caroline . . . . . £29 8 0

1824.

A Portrait of Admiral Vernon, accompanied by a Young Midshipman . . . . . 1 5 0

1807.

Portrait of Lady Elizabeth Montague, fourth Daughter of George, Earl of Halifax . . . . . 53 11 0

The portraits or works of this artist are characterised by great firmness or solidity in the pencilling. On the whole, his pictures are more analogous to the works of Joseph Highmore than to those of his master, Richardson. Like Highmore, he was a capital painter of white vests and white dresses. Sometimes his ladies are fancifully attired, or are holding wreaths of flowers, &c.; and when we examine the landscape backgrounds of his portraits, and the fancy attitudes of the figures, we cannot fail to notice in many of the works of Hudson and other painters of this period the embryo of that style of fancy portrait-painting which Hudson's great pupil, Reynolds, and also Gainsborough, brought to perfection. These, however, are not the only points of resemblance between Hudson and Reynolds; for Hudson partly anticipated Reynolds, by his judicious manner of painting epaulettes, gold lace, and other accessories, which are so likely to intrude in naval and military portraits. Then, again, we have a few portraits by Hudson which are so admirably pencilled that, were it not for the difference in tone, many might mistake them for examples of a particular period of Sir Joshua's painting; and it is very interesting to notice that that peculiar square stroke of the tool which is so conspicuous in the painting of most of Reynolds's portraits may often be traced in Hudson's full-length portraits of children, and these may be generally classed with the best and most careful of his works. Nathan Drake painted portraits about the same time as Hudson; his drawing is weak, but he treated his subjects prettily. We may remark here that Cotes's oil-paintings class very well with Hudson's, particularly his portraits of children.

HUEN (or HUENS).

Sale in 1802.

The Marriage at Cana . . . . . £0 19 0

Christ blessing little Children . . . . . 2 5 0

1809.

Christ blessing little Children . . . . . 36 15 0

1831.

*Viscountess Hampden.*  
The Adoration of the Magi . . . . . } 8 8 0  
The Descent from the Cross. The pair . . . . . }  
A small Picture of the Assumption of the Virgin . . . . . 4 8 0

HUGGINS. See N. Pocock.

HUGHTEMBURGH, JOHN VAN. Born at Haerlem in 1646; died in 1733. Pupil of John Wyck. Dutch School.

Sale in 1801.

*Earl of Resborough.*  
Going out a Hawking, and the Return . . . . . £18 7 6

1804.

— *Bryan, Esq.*  
An Attack of Cavalry . . . . . 21 0 0  
A Battle Piece . . . . . 42 0 0

1821.

*John Webb, Esq.*  
A Battle Piece . . . . . 73 10 0

1839.

A Horse Fair in the Neighbourhood of Rome . . . . . 22 1 0

1861.

*Charles Scarsbrick, Esq.*  
Infantry pursuing Cavalry through a Wood . . . . . 23 7 0  
A Market Scene in the Forum of Rome, with Figures, Horses, and Mules . . . . . } 35 14 0  
An Italian Market; the companion . . . . . }

We are told that Hughtenburgh received instruction in the art, not only from John Wyck, but likewise from Jacob Hughtenburgh, his brother. And we are further informed that during his stay in Paris he enjoyed the friendship and advice of Vander Meulen. Hughtenburgh was a capital hand at representing a 'cavalry charge.' Battle scenes are difficult subjects to paint nicely. We know how much distinction there is between painting live animals and dead animals, the former being the far more difficult study. Now a similar comparison may be drawn between battle pieces and simple landscapes with cattle and pastoral figures. The former subjects, if they are to be good pictures, call for such a display of vigour and spirit, in addition to the drawing and

colouring—meaning that proper attention to the same which we expect to find in every picture. In painting a 'charge of cavalry,' the artist should make us feel that we really hear the noise or clattering of the hoofs of the horses, whilst galloping over the bodies of the fallen warriors; at the same time we hear the shouts of the captains, and the ceaseless reports of musketry. In such a moment not a touch should be lost, and every horseman in the composition should be so painted as to seem to be the hero, or principal figure. In pictures of this class it does not do for the artist to take pains only with one or two of the centre figures, who, perhaps, are seen passing deadly thrusts at each other, whilst with their bodies slightly bent they grasp their horses tightly with their knees, and at the same time the poor horses also appear to be struggling fiercely for victory. Now battle-painters will sometimes dash in their centre ring with great vigour and spirit, yet the fighting men on either wing, as well as the more distant figures, are wanting in energy and reality. Of course there must be subordinate parts in all pictures; but the wings of a battle-field, and even the distant combatants, however slightly they may be painted, should possess meaning and show the nature of the scene. The fighting men on either side of those who are immediately engaged in the contest should appear alive to the nature of their position, the hazard of the approaching struggle. Artists too often fail in conveying to us that interest and excitement which we naturally associate with a battle-field. Hughtenburgh was very successful in his battle pictures; many of his productions may be examined and studied with considerable pleasure. We feel that there are many points of interest in his works, and the eye can travel from one passage to another without losing the excitement of the scene; and thus we feel that every man is interested in the struggle. In the best examples of this painter we find the skies almost as full of colour and atmosphere as Wouvermans'; and the light green of the landscape background balances agreeably with the dashes of colour on the dresses of the soldiers. His manner of introducing bright touches of colour about the uniforms and scarfs of his soldiers, and the accoutrements, he probably acquired from Vander Meulen; but in other respects his works are more analogous to Philip Wouvermans' and Wyck's. Although his horses possess a great deal of spirit, yet they are generally smoothly pencilled. He was less fond of white horses than Wouvermans was, but generally introduced one or more light piebald horses in his battle pieces, as well as in his pastoral subjects. Bryan speaks of Theodore Maas as a pupil of Hughtenburgh. Maas's battle pieces are boldly painted, and there is some similarity between his style and that of Casanova's.

HUIS. See DE HEEM.

HUMPHREY, OZIAS, R.A. See SIR JOSHUA REYNOLDS.

HUYSUM, JAN VAN. Born at Amsterdam in 1682; died at Amsterdam in 1749. Pupil of his father, Justus Van Huysum. Dutch School.

Sale in 1801.

A Flower Piece . . . . . £51 9 0

1802.

*Countess of Holderness.*  
A Vase, with Flowers . . . . . 60 18 0

*Duke of St. Albans.*

A Flower Piece . . . . . 89 5 0

1803.

A Landscape, View on a River . . . . . 9 9 0

*Richard Walker, Esq.*

A Vase, with Flowers and Insects . . . . . 24 13 6

1804.

— *Bryan, Esq.*

A Flower Piece . . . . . 42 0 0

1809.

A Flower Piece . . . . . 47 5 0

1813.

*M. La Fontaine.*

A Vase of Flowers . . . . . 136 10 0

1816.

*Henry Hope, Esq.*

A Landscape and Figures . . . . . 13 2 6

A Landscape . . . . . 64 1 0

1822.

*Marquis of Bute.*

Landscape, with Buildings and Figures, called the Island of Cithera . . . . . 52 11 0

1827.

A River Scene, with Cattle and Figures . . . . . 11 10 0

1833.

*Chevalier Sebastian Erard.*

A Group of Flowers in a Yellow Vase, with a Bas-relief of Children; from the collections of Mr. Gildermeister and Sir Francis Baring . . . . . 174 6 0

1836.  
**Sir Charles Bagot, G.C.B.**  
 A Bouquet of Flowers in a Vase, with a Bird's Nest and Eggs . . . . . £183 15 0

1848.  
**William Wells, Esq.**  
 A Vase of Flowers . . . . . 55 13 0  
 A Yellow Vase, with Flowers . . . . . 420 0 0

**Count de Morny.**  
 A Bouquet of Flowers in a Vase on a Marble Table, on which is also a Chaffinch's Nest, containing Eggs . . . . . 162 15 0  
 The companion, a Group of Fruit and Flowers . . . . . 220 10 0

1861.  
**Charles Scarsbrick, Esq.**  
 A classical Landscape, with a Temple near a River; Figures and Cattle on a Road . . . . . 42 0 0

1864.  
**Earl of Clare.**  
 A Group of Roses, Peonies, &c., in a Jar; from the collection of Sir Charles Bagot . . . . . 525 0 0

Jan Van Huysum is usually considered the prince of flower-painters. Pilkington says that 'he had greater freedom than Mignon or Brueghel; more tenderness and nature than Mario da Fiori, Michael Angelo di Campidoglio,

or Seghers; more mellowness than De Heem, and greater force of colouring than Baptiste.' Now, as the works of none of these painters bear any analogy to the pictures of Van Huysum, the comparisons are useless. It may be justly acknowledged of this painter that he has never been surpassed in the art of flower-drawing, or in the exquisite quality of his touch. If there be any fault in his works, it is a slight coldness or want of life about the colouring; and, from some deficiency possibly in the management of the backgrounds, some of his vases of flowers and baskets of fruit are not sufficiently relieved, sink too much into the background; yet his works are always great, because every flower, every leaf, every minute insect, it might almost be said every dew-drop, is a picture of itself. When we consider how microscopic and elaborate his style of painting is, it surprises us that any have been found patient enough to imitate it. Yet he has had many imitators; amongst others may be mentioned his brother, Jacob Van Huysum, Jan and Jacob Van Os, Paul Theodore Van Brussel, and the two Spaendoncks. Van Huysum painted several small highly finished landscapes, of a semi-classical style. They usually represent sunsets or are otherwise brilliantly coloured, the foliage of the trees being expressed in minute layers of golden touches; the classical buildings, ruins, and temples are all very neatly finished and brightly coloured, and the faces of his dancing shepherds and other figures are heightened with vermilion.

HIYSING, HANS. See KNELLER.

## I AND J

IBBETSON, JULIUS CÆSAR. Born in Yorkshire; died in 1817. Pupil of George Morland. English School.

Sale in 1802.  
**Wm. Beckford, Esq., of Fonthill.**  
 A Mountainous Landscape . . . . . £22 1 0

1804.  
**— Bryan, Esq.**  
 A View in Cardiganshire . . . . . 5 0 0

1813.  
 A View near Windermere. Bought in at . . . . . 15 4 6

1815.  
 A Landscape and Figures . . . . . 5 15 6  
 Ditto . . . . . 5 15 6

1819.  
**John Knight, Esq.**  
 A View of Nant Melan, North Wales, and companion . . . . . 18 18 0

1824.  
**Sir Mark Masterman Sykes, Bart.**  
 Shipwrecked Figures on a Sea Shore . . . . . 13 2 6  
 Fishermen landing on the Shore of a Bay . . . . . 14 3 6

1826.  
 A View of Flamborough Head . . . . . 13 13 0

1827.  
**Richard Grave, Esq.**  
 Interior of a Barn, with Cattle, and a Woman Milking . . . . . 5 15 6  
 A Scotch Fair . . . . . 5 15 6

**John Dent, Esq.**  
 A View of Lancaster, showing the Church and Castle . . . . . 9 15 0

1862.  
**W. W. Hurdon, Esq.**  
 A View at Tivoli . . . . . 4 15 0

1862.  
**John Allnutt, Esq.**  
 Tigers in a Cavern . . . . . 4 4 0

Ibbetson's mountainous landscapes, which are often his best pictures, exhibit a pleasing combination of the styles of Richard Wilson and Morland. His farmhouse scenes, although very good of their kind, lack the freedom and boldness which are so taking in Morland's pictures of the same class; then, again, his partiality for small figures—figures about two inches high—often gives to his Morland-like subjects an amateur character, and in some of them a giggling appearance. For the trees in his pictures of this class he kept to a bright yellowish green; in fact, nearly the same colour that Morland used so freely, only Ibbetson put in the leafage with smaller touches; the skies and distances are brightly coloured, yet his clouds have not the aerial lightness of Morland's. Ibbetson was a famous painter of pigs, and, in the opinion of some connoisseurs, could paint them better than Morland. Pigs are capital subjects for an animal-painter; our late famous animal-painter, James Ward, occasionally painted pigsties in emulation of Morland; they are of course very good, but when he painted pigs according to his own fancy or style, they are often much better. One of the best pictures of pigs that the writer has seen is a little picture by James Ward, about six inches by four inches in size, representing half a dozen

young pigs, all eagerly striving to feed out of one bowl at the same time. Thus much for Ibbetson in his Morland style. Although he kept with Morland a great deal, and, it is said, in many cases assisted him with his pictures, yet Ibbetson had a style of his own. The latter in the colouring is very cool and blue, and more like the colouring of Wilson and Barret than of Morland. There is a refinement about him in his own style which pleases us, and we admire his way of introducing a little lake in the extreme distance, and in the sky, the latter half covering the sunny masses or light-coloured clouds. Ibbetson, like his master Morland, was fond of painting rapidly and slightly, yet he often enriched his foreground mounds and trees with a little transparent glaze. The figures in the class just described will generally assist the student in identifying them; for there

small whole-length portraits in the manner of old Arthur Devis, and other painters of the same class; they are interesting works of their kind, and have often pleasing landscape backgrounds. The figures, if of gentlemen, are neatly attired in the cocked hats, knee-breeches, and buckled shoes of the period, whilst the clothes are usually rather sombre in colour; of course they are painted in an artistic manner, but it will be found on comparison that the features and hands are not so nicely drawn as they are in old Devis's portraits.

IMOLA, INNOCENZIO DA. See FRANCUCCI.

IMPERIALI, GIROLAMO. Born at Genoa; and flourished about the year 1610. Genoese School.

Sale in 1801.  
**Earl of Beborough.**  
 Mercury, Argus, and Io . . . . . £15 4 6

1802.  
 Rinaldo and Armida . . . . . 3 10 0

1803.  
**Earl of Godolphin.**  
 Jacob and Rachel at the Well . . . . . 5 12 0  
 Narcissus . . . . . 4 16 4  
 The Riposo . . . . . 10 10 0

INQUIDONAS, J. LOPEZ.

Sale in 1836.  
**General Visconte d'Armagnac.**  
 Three Subjects of Fruit . . . . . £3 5 0

IRIARTE. See GRIMALDI.

JACKSON, JOHN, R.A. Born in Yorkshire in 1778; died in London in 1831. English School.

Sale in 1830.  
**Sir Thomas Lawrence, P.R.A.**  
 St. Peter with the Keys . . . . . £14 14 0

1831.  
**George James Cholmondeley, Esq.**  
 Head of an Old Man . . . . . 13 5 0

1832.  
**George Watson Taylor, Esq., M.P.**  
 Portrait of the Duke of York . . . . . 33 12 0



*Earl of Mulgrave.*  
Christ in the Garden; a copy of the Correggio at  
Apsley House . . . . . £18 6 0  
Copy of Caracci's Dead Christ, with the Maries  
1858. . . . . 45 3 0

*Samuel Rogers, Esq.*  
A Portrait of Stothard . . . . . 36 15 0  
1859.

*Hon. Edmund Phipps.*  
Portrait of Henry, First Earl of Mulgrave, when  
a Child, with a Dog . . . . . 17 17 0  
Small full-length of the Hon. Constantine  
Phipps, in Uniform . . . . . 5 15 6  
A Man and Woman seated near a Group of  
Flowers . . . . . 4 14 6  
Small full-length of the Duke of Wellington,  
standing near a Cannon . . . . . 89 5 0  
The Earl of Mulgrave, the Hon. Aug. Phipps,  
the Hon. Edmund Phipps, and Sir George  
Beaumont, seated at a Table; a Portrait of the  
Painter hanging on the Wall . . . . . 31 10 0  
1863.

*Elhanan Bicknell, Esq.*  
Portrait of T. Stothard, R.A. . . . . 37 16 0

Jackson was an admirable head-painter, particularly of gentlemen, and in his simple three-quarter portraits and small heads he was one of the best colourists of the English School of that period. Some of his portraits are richly toned in the manner of Sir Joshua Reynolds; yet he possessed such an excellent eye for colour that it was never necessary for him to depend on glaze for effect. He was a painter who could freely use reds and other warm colours in the flesh tints without his portraits appearing brickdusty or heavy. His copies of the old masters are much admired; and he has also left us some copies of the works of Reynolds. World-famed pictures copied by known artists—artists of repute—always seem to the writer to be works of very great interest, and should be more highly valued than they are. Jackson, in his fancy studies and pictures, like Lawrence and Wilkie, was particularly fond of the assistance of a red curtain in the background. His works are all more or less clever; and however much he may have profited by the lessons of his great predecessor Reynolds, yet we feel that they display a great deal of originality of thought, and his pictures of infants are very charming. We occasionally meet with portraits by George Chinnery which remind us a little of Jackson's. The flesh tints in Chinnery's portraits would be better if they were not so red, but his pencilling is rather nice. Watson, the Scotch artist, was a clever portrait-painter, particularly of children. He coloured richly, in the manner of Jackson. J. Graham, a painter of the latter part of the last century, likewise coloured his portraits in the manner of Jackson. Graham's female portraits are very pleasing.

JACOBS, LUCAS, called LUCAS VAN LEYDEN. Born at Leyden in 1594; died in 1633. Pupil of his father, Hugo Jacobs, and of Cornelius Engelbrechtsen. Dutch School.

*Jeremiah Harman, Esq.*  
The Virgin, with the Infant in her Arms, counting her Beads . . . . . £56 14 0  
1856.

*Samuel Rogers, Esq.*  
Portrait of a Gentleman holding a Gold Badge, in the centre of which is a Skull . . . . . 39 0 0

Although such an early painter, Lucas Van Leyden has a name in the history of Dutch art, and his works are venerated as fine examples of a transition period. He bestowed great labour on all his pictures. The dresses and robes on the figures of his earlier works are wonderfully finished, whilst in the backgrounds may be seen extensive scenery and a variety of buildings; but the faces in these early examples are often crude and semi-grotesque. However, Lucas Van Leyden was far from being a bigot in the art; he was not foolishly wedded to the early lessons which he received; on the contrary, he tried hard to correct the Gothic weaknesses which had been instilled into him by his first instructors, and he sought to get out of that dry and angular style which fettered the hands of the first Dutch and German painters. In his more advanced works we find the muscles of the human frame less severely expressed, the limbs, especially the extremities, carefully rounded, and the contours altogether more agreeable. Thus there is much in his style of painting which reminds us of Albert Durer and Gregory Pentz. Like many other early Dutch and German painters, Lucas Van Leyden seems to have been duly impressed by the excellences of the Roman and other Italian Schools. We trace this study in his energetic attempts at depicting expression and in giving character to his heads. Lucas Van Leyden also paid considerable attention to the foreshortening of his figures when required. Then again in his finer works there is less of that tiring finish in the backgrounds and accessories, besides many other points which evidence a profitable study of the best contemporary painters of Italy. Yet it is possible that he chiefly studied their works by the aid of prints and drawings, for, like many other painters, he does not appear to have travelled much.

JAMES, WILLIAM. Flourished in the latter part of the eighteenth century. Described as a pupil of Canaletto's, English School.

*Marquis of Lansdowne.*  
Three Views of Egyptian Ruins . . . . . £5 15 6  
Sale in 1806.

As it is believed that this painter never visited the East, his Egyptian and other Eastern views were probably either copies or compositions. However, it appears from Edwards's 'Anecdotes' that some of them were exhibited in the Academy. His name is better remembered as a copyist of the works of Canaletto, and for the interesting views which he has left us of our Thames scenery, and other places in the vicinity of the metropolis. His pictures are not brilliant in colour, but his touch is crisp and nice, and he was a closer imitator of the pencilling of Canaletto than Scott was.

JAMESONE (or JAMIESONE), GEORGE. Born at Aberdeen in 1586; died at Edinburgh in 1644. Studied in the School of Rubens at Antwerp.

*Henry Hope, Esq.*  
Portrait of Mary Queen of Scots . . . . . £1 6 0  
Sale in 1811.

The best works of this painter are thought very highly of. In pencilling his portraits remind us more of Dobson than of Vandyck. They are usually well drawn, and he introduced a great deal of transparent brown in the face-shadows. His touch may be described as crisp or dry.

JANET (or JEHANNET). See CLOUET.

JANSON, JACOB. Flourished about the end of the eighteenth century. Dutch School.

*Bryan, Esq.*  
A Landscape and Cattle . . . . . £7 7 0  
Ditto, the companion . . . . . 8  
1811.

*Henry Hope, Esq.*  
A Landscape, with Peasants and Cattle . . . . . 15  
Two Cows in a Meadow . . . . . 13  
1825.

Two small Landscapes . . . . . 7 5 0

JANSSEN (JANSEN, JOHNSON, or JONSON), CORNELIUS. Born at Amsterdam about the year 1590; died at Amsterdam in 1665. Dutch School.

*Earl of Besborough.*  
Portrait of a Nobleman . . . . . £29 8 0  
Sale in 1801.

*Stale, Esq.*  
Portrait of a Gentleman . . . . . 1 1  
Ditto of an Old Man . . . . . 1 4  
1802.

Portrait of Mary Queen of Scots . . . . . 6 6 0

*William Beckford, Esq., of Fonthill.*  
Portrait of a Gentleman . . . . . 10 10 0

*Duke of St. Albans.*  
Head of a Young Man . . . . . 1 8 0  
Portrait of a Nobleman . . . . . 2 2 0  
1803.

*Earl of Godolphin.*  
Two Portraits of Gentlemen . . . . . 7 17 6  
Ditto, a Lady and Gentleman . . . . . 12 12 0  
1813.

*John Willett Willett, Esq.*  
Portrait of Sir Edward Coke . . . . . 8 18 6  
A Portrait, in a Ruff . . . . . 11 0 6  
1823.

*George Watson Taylor, Esq.*  
Portrait of Fletcher the Poet . . . . . 29 5 0  
1825.

Portrait of a Gentleman in Armour . . . . . 6 6 0

A Man's Portrait . . . . . 4 4 0  
1827.

*John Webb, Esq.*  
Miniature of a General . . . . . 1 1 0  
1829.

In most of Cornelius Janssen's portraits his touch is very characteristic and defined, yet he was in no way a slave to one particular style of pencilling and colouring. He often varied the general effect of his pictures very much, the portraits which he painted in England being different from the smooth and pearly portraits which he painted on the Continent; and, as if to add to the distinction, his English portraits are generally signed differently from his foreign works, his name being transformed from Janssen or Jansen into Johnson. Janssen was an excellent draughtsman, and a distinguished head-painter; in fact, in his own particular line or style he was a master; and whilst many of his best portraits were painted during the period that Vandyck was in

the zenith of his fame, yet we never hear him spoken of as one of that great master's school, or as seeking to profit in any way by the lessons of his distinguished contemporary. He appears to have formed his own style rather before the time that Vandyck's works became the standard of taste on the Continent, as well as in England; and we like him all the more for following a style of his own. His small portraits, which are usually on panel, are smoothly painted and highly finished; the flesh tints are pale and pearly in colour; we can often trace ultramarine in them. He studied the eyes very carefully, and never failed in giving them a powerful and expressive character. The dresses of his ladies are exquisitely ornamented with jewels and pearls; and none of the artists of his time excelled him in painting the beautiful lace collars and cuffs which were the reigning fashion of the time. There are early portraits by him, even of a three-quarter size, which have the lace collars as microscopically penned out as they are in the works of the miniaturist Isaac Oliver. The backgrounds of his portraits are usually painted of a cool grey or a cool brown colour; and he was not in the habit of breaking the backgrounds of his pictures by introducing a curtain or a perspective landscape. His life-sized heads are very spirited and well relieved, and the best of them seem to start from the boards on which they are painted. He was very happy in his portraits of gentlemen in academic costume; his heads look best in the plain white collars worn by these societies; and the black gowns, richly braided, assist in throwing up the power of his expressive and delicately pencilled heads. The hands of his portraits are well drawn and carefully finished, quite in the style of the Dutch portrait-painters of the seventeenth century. As already asserted, there is nothing like a monotony in the portraits of this painter. Some are broadly and even coarsely pencilled; others, again, are very thin and brown in the shadows; yet the master may be generally discovered by seeking for the delicate ultramarine touches about the eyes, by examining the quality of the lacework, and by noticing that nice bluish tint which he gave to his black dresses and black robes. Still it is well to remember that his style of painting was imitated by several clever artists. Paul Van Somer, or, as his name is commonly written, Vansomer, may be noticed in this article. He painted in England in the early part of the seventeenth century. His works are not superior to those of Mytens, yet he endeavoured to throw more force and effect into his portraits than Mytens did. As regards the costume, his portraits remind us of Cornelius Janssens, but his manner of painting is much coarser, and we find a variety of rich browns and reds in his pictures. He was always a good head-painter, and a few of his highly finished portraits resemble Zuccheri's. The landscape backgrounds and accessories are not always pleasing. It should further be noticed that a few of Van Somer's portraits resemble very closely a particular period of Cornelius Janssens's painting. They are usually painted on panel, and are represented in large white collars and fancy black dresses. There was a portrait-painter of the seventeenth century of the name of Lutterhuys; his heads are forcible and good, and are not very unlike Janssens's; and the costume of his portraits, viz., the large white collars and fancy black coats, are also like Janssens's. Sir Nathaniel Bacon's portraits may be classed with the above. It will be remembered that C. Janssens painted some nice portraits of the Queen of Bohemia; a painter of the name of Peter Cornelius Deryck likewise painted this lady. Deryck was a powerful colourist, and was lavish in the use of dark browns and reds, yet his portraits are wanting in effect; possibly his colours are not arranged with sufficient regard to contrast. De Piles and Pilkington speak of him as a successful imitator of Bassano. Bryan tells us that a painter of the name of William Derick, or Deryke, visited England in the reign of William III., and painted historical pictures and portraits.

JANSSENS, ABRAHAM. Born at Antwerp in 1509; died about 1650. Flemish School.

Sale in 1809.

A Surgeon dressing a Wound . . . . . £12 1 0

We occasionally meet with life-sized figures ascribed to this painter. They are boldly painted, and the flesh tints are warmly coloured. It would appear that there were several Flemish painters of this name. There are small conversations, usually on copper, by one of the family, which are rather inferior to the works of Victor Honorius Janssens. They are palely coloured, a great deal of white being mixed with the tints; and in the outdoor subjects we find more grey and pink than blue in the skies. The figures in the groups are well separated, and the perspective is agreeable. There was also an artist of the name of P. Janssen, who painted small pictures of dead game very nicely. We read in the dictionaries that Abraham Janssens challenged Rubens to paint a picture with him only for fame, which he was willing to submit to impartial judges; but Rubens rejected the proposal, answering with modesty that he freely submitted to him, and the world would certainly do justice to them both.

JANSSENS, VICTOR HONORIUS. Born at Brussels in 1664; died in 1739. Pupil of Volders. Flemish School.

Sale in 1803.

The Rape of Lucretia . . . . . £11 0 0  
The Death of Cleopatra . . . . . 7 17 6

Victor Honorius Janssens is best known as a painter of conversations, generally assemblies of people of rank. He was a good colourist, and exhibited to advantage the rich dresses of the figures in his subjects; and, as a rule, his figures appear to be very tall.

JARDIN, KARL DU. Born at Amsterdam in 1640; died at Venice in 1678. Pupil of Nicholas Berghem. Dutch School.

Sale in 1796.

Jacob More, Esq., and Mons. Liss.  
A small Landscape, with Cattle . . . . . £34 13 0  
A Group of Italian Travellers . . . . . 55 10 0

1801.  
Cattle, in a Landscape . . . . . 16 16 0

1802.  
William Beckford, Esq., of Fonthill.  
Peasants and Cattle, in a Landscape . . . . . 11 11 0

Guy Head, Esq.  
A Landscape, with Cows . . . . . 11 11 0

Cattle and Figures . . . . . 13 13 0

Lord Darnley.  
Cattle, in a Landscape . . . . . 47 5 0

Duke of Bridgewater, &c.  
The Flight into Egypt . . . . . 152 5 0

Sir Simon Clarke, Bart., and George Hibbert, Esq.  
A Landscape, with Cattle and Figures . . . . . 51 0 0  
A Landscape and Figures; from M. de Calonne's collection . . . . . 309 15 0

1819.  
A Landscape, with Figures . . . . . 40 10 0

1821.  
Cattle in Repose . . . . . 19 19 0

John Webb, Esq.  
The Fatigued Traveller . . . . . 26 5 0

1823.  
A Landscape and Figures . . . . . 26 5 6

1828.  
M. M. Zachary, Esq.  
A Landscape, with Cattle and Figures . . . . . 315 0 0

1829.  
Thomas Emerson, Esq.  
A View near an Italian City, with Figures; from the Cabinet de Choiseul . . . . . 50 8 0  
A Landscape; in the foreground a shallow lake, through which are passing Travellers, and Peasants conducting Cattle and Sheep . . . . . 577 10 0

1831.  
John Maitland, Esq.  
A Male and Female Peasant in conversation, in a Landscape; from the Glidermeister Collection . . . . . 342 6 0

1833.  
William Esdaile, Esq.  
A Landscape, with an Ass loaded with Panniers; from the Duke of Coigny's collection . . . . . 43 1 0

1839.  
Peasants, with Cattle and Sheep . . . . . 54 2 0

1840.  
Sir Simon H. Clarke, Bart.  
A Pastoral Subject; from the collection of M. Robit . . . . . 976 10 0

1841.  
Hon. Lady Stuart.  
Travellers Halting; from the collection of Chevalier Verhulst . . . . . 430 10 0

1844.  
Jeremiah Harman, Esq.  
A Pastoral Subject . . . . . 262 10 0

1848.  
William Wells, Esq.  
Peasants, with a Horse, Cattle, and Sheep, near a Roman Building . . . . . 89 5 0  
An Italian Landscape, with a Woman and a Boy standing in a Stream of Water; Cattle and Sheep in the distance . . . . . 383 10 0  
A rocky Glen, with a Cavalier standing by the side of a White Horse . . . . . 672 0 0

Count de Morny.  
A Landscape, with a Sportsman, Dogs, &c.; engraved by Kobell . . . . . 210 0 0

A Landscape, representing a View in the South of France, enriched with Buildings and pastoral Figures; from the cabinet of M. Randon de Boisset . . . . . 777 0 0

1861.

*Charles Scarisbrick, Esq.*

A Party of Peasants resting and regaling before an Albergo, a Man on a White Horse in conversation with them . . . . .	£21 10 6
A Group of Soldiers before a Tent . . . . .	27 6 0
An Italian Landscape, with a Female Peasant, a Donkey, and a Goat, &c. . . . .	172 4 0

1863.

A Cavern Scene, with a Soldier, a Beggar, and a Peasant playing at Mora . . . . .	199 10 0
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This excellent painter is usually spoken of as Berghem's most successful follower; his finest works are equal to Berghem's in quality. When a pupil of that master, he became enamoured with his brilliant ultramarine skies, making that particular period of Berghem's painting in which the sky is perhaps the best of the picture his especial study; and he soon equalled his master as a sky-painter. The effects which he loved to paint are familiar to all; he was very great in representing a summer sky after a heavy storm of rain; the clouds are of a pale bluish colour, are laid in with a great deal of impasto, whilst between the masses the sun is seen bursting out, thus giving to the picture a marvellously bright and dazzling appearance, and at the same time a silvery effect is preserved in every part of the sky. Karel du Jardin was far from being a monotonous painter, and his landscapes vary considerably in style and composition. His fame as a horse and cattle painter stands very high; sometimes he made his animals the picture, introducing a little scenery, and a ruined building or two, merely as background. In the costly examples of this master the figures and animals are very highly finished, the limbs of the former being delicately rounded, and the features of his peasants and other figures carefully worked up. His animals are well foreshortened, and he frequently indulged a whim of painting the vertebral line of his horses and other animals very much inclined, as though the forelegs were elevated in some way. The 'quality' of the finish, as well as the life and spirit which he often gave to his animals, is very beautiful, and often shows more of the feeling of Adrian Van de Velde than of Berghem. In other examples of this painter, the landscape, instead of the figures and cattle, forms the picture. True, these pictures are generally ornamented with figures, cattle, and asses; only they are on a very small scale, are merely introduced to give life to the composition, or to show the height of the trees or the grandeur of the rocks. Although less pleasing than his cattle pieces, these specimens are generally beautiful works, and are usually much enhanced in value by the charming skies. Karel du Jardin occasionally painted figure pictures, in some instances of the size of life; although many of them are works of considerable interest, yet, as a rule, they do not enjoy the commendation which is lavished on his landscapes. Some practice is necessary in order to know them, for at first sight the colouring and pencilling appear so unlike the handling of the landscape-painter; but a little practice, however, or on closer inspection, we find that we can more readily associate Karel du Jardin the landscape-painter with Karel du Jardin the historical and portrait painter. We can remember that some of his landscapes are not merely highly finished, as regards manipulation, but he gave an enamelled smoothness to them; and we can also remember how sunny and warm the flesh tints of many of his small landscape figures are. Then, again, his landscapes are often sunny pictures; instead of his brilliant blue skies, we find a great deal of red and yellow in them, whilst the landscape part inclines to a brown tone. Now many of these points may be traced in his large and small figure pictures; the flesh tints are smoothly pencilled, and are very warm, and, in some examples, almost Cuyt-like in colour. The landscape distance and skies are also warm in colour, and are touched up with a great deal of yellow and red, and are similar in feeling to the backgrounds of Weenix's pictures. Karel du Jardin was careful in the drawing of his figure pictures; he gave character and expression to the heads, and generally aimed at making the figures as graceful as possible; the draperies and accessories are enlivened with a few bright tints, every part being smoothly and carefully worked up. The horses and other animals in these figure pictures are fairly drawn, and are neatly and prettily finished; yet they have not the picturesque appearance, nor do they display the spirited touching, which delight us so much when we see them in his landscapes.

JEAN, St.

Sale in 1848.

*Count de Morny.*

A Bouquet of Flowers arranged in a Vase . . . . .	£18 6 0
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JERVAS, CHARLES. Born in Ireland; died in 1739. Pupil of Sir Godfrey Kneller. English School.

Sale in 1801.

*Earl of Besborough.*

A Portrait of Joseph Addison . . . . .	£8 8
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1832.

*George Watson Taylor, Esq., M.P.*

Portraits of Alexander Pope and Mrs. Martha Blount . . . . .	17 17 0
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1842.

*Earl of Upper Ossory.*

A Portrait of Pope, seated in his Library, his Head resting on his Hand . . . . .	£150 3 0
A Portrait of John Gay . . . . .	5 0 0

1856.

*Samuel Rogers, Esq.*

A Portrait of Pope, in a Crimson Dress and Black Cap; presented by the Duke of Rutland to Crabbe, and by the sons of Crabbe to Mr. Rogers . . . . .	81 18 0
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The works of this painter class very well with Kneller's and Richardson's. When we can meet with good examples of the portrait-painters of this period, and in good condition, they are far from being unpleasant works, and always look remarkably well in old English mansions. Jervas's portraits of ladies are simply attired; the necks and arms are usually bare, the dresses are of sombre tints, and unornamented; yet there is generally something graceful and lady-like about his portraits. He had a pretty way of arranging the hair, and the hands are often nicely drawn. The fault sometimes found with the school of portraiture of this period is, that there were too many who painted in the same style; consequently there is a mannerism about their works, and too great a sameness in the portraits of each painter, viewed individually. In his most important works Jervas took great pains in giving expression and character to the heads, and was generally most successful when he painted with only two or three colours, the light colours being confined to the flesh tints, the rest of the figure being painted with little more than brown and yellow. Kneller, it will be remembered, often did the same kind of thing. It is not necessary that we should praise all Jervas's portraits, because there is a tameness or poverty of colouring about many of them, the same as there is about many of Richardson's portraits. The backgrounds of his pictures are pretty and bright in colour. We are told that on the death of Jervas, William Kent became 'principal painter of history and portrait to the King.' At the present day we do not often meet with Kent's works, but the reader will find an account of him in Gould's Dictionary, and in Otley's Supplement to Bryan's Dictionary. Some of Kent's portraits are very brown and coarsely painted. They may be classed with the works of a portrait-painter of the name of J. Wells, but, on the whole, the latter appears to have been more successful in giving character to his heads. Kent's portraits likewise bear a slight resemblance to West's. A painter of the name of Bindon pencilled his portraits a little in the manner of Jervas. Bindon's manner of finishing does not produce power, but his style may be described as lively.

JOHNSON, CORNELIUS. See JANSSEN.

JOLI, ANTONIO. Born at Modena in 1700; died in 1777. Pupil of Gio. Paolo Pannini. Roman School.

Sale in 1801.

*Sir W. Hamilton.*

The Interior of St. Peter's . . . . .	£26 9 6
A Perspective View . . . . .	2 0 0
Two Pictures, representing the Arrival of the King of Spain at Gaeta and Naples . . . . .	6 6 0
A View of the Campo Vaccino at Rome . . . . .	1 8 0

1856.

*Samuel Rogers, Esq.*

A Roman Bath, with Figures . . . . .	22 1 0
For a notice of Antonio Joli, see SAMUEL SCOTT.	

JONES.

Sale in 1801.

*Sir W. Hamilton.*

A View of the Lake of Albano . . . . .	£9 9 0
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JONG (or JONGHE), LUDOLPH DE. Born at Overschie, a village near Rotterdam, in 1616; died in 1697. Pupil of Cornelius Saftleven, of Anthony Palamedes, and of John Bylaert. Dutch School.

Sale in 1836.

A Landscape, with Horses and Cattle . . . . .	£6 10 0
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There were several artists of the name of De Jonghe. Stanley says that the name of one of them was Jan Martens, or Marsen, and he took the name of De Jonghe, to distinguish himself from Ludolph De Jonghe. He was an engraver as well as a painter, and, according to Bryan, signed his plates I. M. d. I. We meet with boldly painted landscapes signed by a painter of the name of De Jonghe, but without any initials. Otley, in his Supplement to Bryan's 'Dictionary of Painters,' mentions Jean Baptiste de Jonghe, a landscape-painter, and a pupil of Ommegeonck. Lastly, we may notice a painter of the name of Claude de Jongh; he appears to have excelled as a painter of topographical views of our metropolis, and flourished in the middle of the seventeenth century. His pictures are palely coloured, and he succeeded in giving an agreeable Cuyt-like haze to them. Although there is a want of colour in his pictures, still they are clever, and the buildings are curiously and elaborately finished.

JORDAENS, JACOB. Born at Antwerp in 1594; died at Antwerp in 1678. Pupil of Adam Van Oort, or Noort, and studied in the School of Rubens. Flemish School.

Sale in 1801.	
• <i>Sir W. Hamilton.</i> A Peasant's Feast . . . . .	£120 0 0
1802.	
<i>Lord Darnley.</i> A Landscape, with a Farm-yard . . . . .	21
Ditto, with Mercury and Argus . . . . .	21
1804.	
The Infant Jupiter, Amalthea, and Satyr; from the collection of Sir Gregory Page . . . . .	110 5 0
1806.	
<i>Marquis of Lansdowne.</i> Scene from the Fable of the Satyr blowing Hot and Cold . . . . .	105 0 0
1813.	
<i>John Willett Willett, Esq.</i> The Nativity. Bought in at . . . . .	94 10 0
1816.	
<i>Henry Hope, Esq.</i> Jupiter and Amalthea . . . . .	
1823.	
<i>George Watson Taylor, Esq., M.P.</i> Head of an Old Man . . . . .	12 12
The Holy Family . . . . .	43 1
1840.	
<i>Sir Simon H. Clarke, Bart.</i> Portrait of a Dutch Merchant, in a Black Dress and a Ruff . . . . .	54 12 0
A Lady, in a Black Dress and Ruff . . . . .	35 14 0
The drawing of this distinguished master is sometimes	

slight and rapid, yet he was such a splendid colourist, and we generally enjoy his pictures so much, that we rarely notice the weakness alluded to. He was particularly happy in giving health and humour to his faces; and, like Van Harp, was fond of painting interiors, with numerous life-sized figures assembled round a table. The tables in these compositions are covered with fruit, wine-flasks, and game, painted in rich transparent colours in the manner of Snyders. Generally speaking, there is much of the feeling of Rubens in the colouring of his flesh tints, and in richness and brilliancy he was not inferior even to that great master. His passion for colour may be studied in some of his candle-light pictures, the effects being very dexterously produced. Jordaens' subjects are amusing, and his heads are full of character; there is nothing sleepy or tame about them; if the faces are represented laughing, we are shown the cause of the mirth; the wit is really in the picture, as well as the mirth which it excites. Nearly all Frank Hals's portraits and studies are painted laughing, but as we never know what they are laughing at, the repetition of the idea fatigues us and appears vulgar. Although Jordaens profited by studying in the school of Rubens, yet it must not be forgotten that there is great originality in all his works, both as relates to his compositions and also to his manner of pencilling.

JOSEPH, GEORGE FRANCIS, A.R.A. See COPLEY.

JOUVENET, JEAN. See LE BRUN.

JUANES, JUAN BAUTISTA. See GIOTTO.

JUNKERS.

Sale in 1819.	
A Doctor's Study . . . . .	£16 16 0
An Alchemist . . . . .	

## K

KABEL. See CABEL.

KALF, WILLIAM. Born at Amsterdam in 1630; died at Amsterdam in 1693. Pupil of Hendrick Pot. Dutch School.

Sale in 1802.	
<i>Duke of Bridgewater, &amp;c.</i> A Girl's Head . . . . .	£3 13 6
1806.	
<i>Sir George Yonge, Bart.</i> A Dutch Kitchen . . . . .	18 7 6

1848.	
<i>William Wells, Esq.</i> Interior, with a dead Pig . . . . .	3 5 0

It appears that this artist soon gave up figure-painting for a line of art better suited to his taste and abilities. He painted objects of still-life and *virtu*, and particularly excelled in representations of kitchens; the latter only require two or three of Ostade's figures to make them very valuable pictures; for the rooms are often of the same build as Ostade's kitchens. We notice the large flues projecting into the rooms, the same as we see in Ostade's interiors; whilst a flat stone, placed on a level with the floor, serves instead of a stove. The rest of the picture consists of various culinary utensils made of metal, vegetables, and kitchen accessories. He was not always in the habit of introducing figures in his pictures of this class, and really the objects which he inserted in his pictures are so well painted that we hardly look for any figures in them; yet, in specimens in which there are no figures, he has sometimes introduced a cat or a dog, just to break the quietness of the scene. Kalf sometimes painted dead animals on a large scale, yet his works of this class are not always so pleasing as his kitchen scenes. Van Mander tells us that Christopher Pierson gave up historical painting to follow the style of Leemans, a painter of hunting utensils and similar objects.

KARSSEN. See VANDER HEYDEN.

KAUFFMAN, MARIE ANNE ANGELIQUE CATHERINE, R.A. Born at Coire, the capital of the Grisons, in 1712; died at Rome in 1805. Pupil of her father, Jean Joseph Kauffman. English School.

Sale in 1801.	
Helen; a portrait . . . . .	£14 3 6
Sir William Hamilton.	
A Muse with a Mask in her Hand . . . . .	31 10 0
1802.	
<i>Duke of Bridgewater, &amp;c.</i> The Holy Family . . . . .	4 14 6
1803.	
Paris and Helen . . . . .	7 15 0
1819.	
<i>Mathew Mitchell, Esq.</i> Eurydice . . . . .	8 5 0
John Knight, Esq.	
Penelope . . . . .	14 3 6
Venus and Cupid . . . . .	34 13 0

1834.	
Mrs. West. Ariadne deploring the Flight of Theseus . . . . .	9 19 6
1863.	
John Alnutt, Esq. Beauty, supported by Reason, rejecting the Allurements of Folly . . . . .	28 7 0

Considering the large share of patronage which this lady enjoyed, it may appear surprising that her works are not more frequently met with. Sometimes we meet with pictures attributed to her on good authority which altogether disappoint us; but the greatest painters are generally unequal in their works. Let us therefore look after some more of her pictures before we dismiss this favoured paintress. If some of her portraits are tame and heavy, we are pleased to find that there are others very beautifully painted. They are life-sized portraits, and have the features, hands, and other parts pencilled in an exceedingly delicate and beautiful manner; her drawing is also very nice, although we can detect a mannerism or weakness in her way of bringing the nose and chin too near together. Angelica Kauffman loved to make a picture or composition of her portraits; and this kind of thing she did remarkably well. The figures in them are generally about three feet high; and when the subject is treated as an interior, the children are not unfrequently represented naked, and in some cases as Cupids. We have also similar groups by this lady artist, with pretty landscape-backgrounds. Her landscape compositions are so prettily glazed, and there is such a Sir Joshua Reynolds-like feeling about her groups, as to lead us to think that she must have studied his works very carefully; but the reader must not be led to suppose that she was more of an imitator of Reynolds than Cosway was; they were simply partakers of Reynolds' happy thoughts. Angelica Kauffman's portrait groups prepare us for knowing her in her purely pastoral subjects, as well as in her classical figures. One great point of beauty in them is the graceful attitudes of the figures; and we can also study with pleasure the care and labour which she bestowed on the hands. Matthew Van Bree's large classical figures will bear comparing with Angelica Kauffman's, and his works likewise remind us a little of Westall and William Hamilton. Matthew's brother and pupil, Philippe Jacques Van Bree, died at Antwerp in 1840. Lady Diana Beauclerc's large classical drawings of Nymphs and Cupids will also bear classing with the works of Angelica Kauffman.

KENT, WILLIAM. See JERVAS.

KESSEL, JOHN VAN. Born at Antwerp in 1626. Flemish School.

Sale in 1802.	
A Lobster . . . . .	£0 16 0
A Flower Piece, with a Centre by Teniers . . . . .	9 9 0
Two Pictures of Fishes . . . . .	4 14 6

<i>John Webb, Esq.</i>	
A Festoon of Shells . . . . .	40 8 0

1831.

<i>John Maitland, Esq.</i>	
A Concert of Birds, and an Assembly of Birds; a pair; from Marie-Antoinette's collection . . . . .	39 18 0

1837.

<i>William Young Otley, Esq.</i>	
A Monkey, with Fruit . . . . .	2 0 0

There were several painters of the name of Van Kessel. The landscape-backgrounds of John Van Kessel's pictures, if by him, are painted brightly, partly in the manner of Paul Brill, and partly in the manner of Kierings. His son Ferdinand followed his father's style. There was also a Nicholas Van Kessel, who painted in the style of Teniers, and another John or Jan Van Kessel, whom Stanley compares to Jacob Ruysdael. The works of the latter are scarce; they are slightly pencilled, but are very masterly and Rembrandtish in effect.

KETTEL, CORNELIUS. See ZUCCHERO.

KETTLE, TILLY. See M. BROWN.

KIDD, WILLIAM.

Sale in 1803.

<i>John Allnutt, Esq.</i>	
The Town Hall at Abingdon; a drawing . . . . .	£0 8 0

This artist's works are not frequently seen. His best pictures are interiors; they are generally clever, and will bear classing with the works of Bird and other painters of the same kind. There is a great deal of humour and spirit in his figures, particularly in those of the working-classes, for he was not quite so successful in his representations of fashionable life. Sometimes he painted pictures of children, and they are often engaged in riotous play. Like Bird, in his colouring he was partial to pale yellows and light browns, and paid great attention to the accessories and minutiae, which are very prettily painted. His outdoor, cottage, and street scenes remind us more of Fraser; they are very clever, although we must not look at them after seeing his capital pictures of interiors of kitchens, in which are farmers and their servants regaling, meetings of tenants, and other similar subjects. Kidd put in the edibles and accessories with a truthfulness and spirit almost worthy of the pencil of Wilkie. He was quite at home in painting dead birds, but the skill of the painter is seen to still greater advantage when he introduced fish and oysters amongst the accessories.

KIERINGS (or CIERINCX), JAMES. Born at Utrecht in 1550. Dutch School.

Sale in 1802.

A Landscape, with Buildings . . . . .	£4 10 0
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<i>Duke of Bridgewater, &amp;c.</i>	
A Landscape . . . . .	4 4 0

1819.

<i>Mathew Mitchell, Esq.</i>	
A woody Landscape, with a Nymph and Satyr dancing, by Poolemburgh . . . . .	10 10 0

1823.

<i>Rev. Edward Balme.</i>	
A woody Landscape, with the Story of Apollo and the Sibyl, by Poolemburgh . . . . .	18 18 0

Although there is something primitive in the style of this painter, yet we like his works, and it is strange to notice how well Poolemburgh's miniature figures, coloured with his bright pearly tints, look in the brown and dryly pencilled landscapes of Kierings. The examples which are ornamented with figures by Poolemburgh are richly wooded avenues or river scenes. As already remarked, the colouring of them is rather brown. The foreground trees are of a startling magnitude, and the trunks and branches, which are boldly spread, are curiously and carefully rounded. The foliage is put in with a great deal of impasto, and the leaves are expressed with distinct and separate touches, similar to the manner of Paul Brill. The skies of these examples are very pretty, being painted with light and delicate ultramarine. There are other landscapes by this painter which appear very different from his woody scenes. The second class are sunny landscapes, and are altogether more natural in character; instead of the supernatural kind of trees, we find ruined arches and towers, and in the place of his classical satyrs and nymphs, a few peasants and cattle-drivers.

KINGSLAND.

Sale in 1827.

<i>F. H. Standish, Esq.</i>	
An Interior, with Allegorical Figures of Jupiter, Mercury, &c. . . . .	£8 18 6

KLOMP. See CLOMP.

KNAPTON, GEORGE. Born in England in 1688; died at Kensington in 1788. Pupil of Jonathan Richardson. English School.

Sale in 1806.

<i>Marquis of Lansdowne.</i>	
Portrait of the Earl of Chatham . . . . .	£3 15 6

There is nothing by which we can particularly distinguish some of the portraits of this painter, except it is by his signature, which we occasionally find on them. But there are others in which, if we like to examine them carefully, we discover points by which we can distinguish them from the works of numerous artists who painted in the same style. But it must be borne in mind that his portraits are not all alike; whilst some are firmly and heavily pencilled in the manner of Hudson, others may be better described as smooth and highly finished. Knapton was not always happy in the expressions of his portraits, and the monotonous appearance of the large full eyes tires us.

KNELLER, SIR GODFREY. Born at Lubeck in 1648; died in London in 1723. Pupil of Rembrandt, of Ferdinand Bol, of Carlo Maratti, and of Bernini.

Sale in 1763.

<i>Earl Waldegrave.</i>	
Portrait of the Duke of Berwick . . . . .	£37 16 0

1801.

<i>Earl of Besborough.</i>	
Portrait of Sir Christopher Wren . . . . .	8 18 6
A Head of Congreve . . . . .	11 0 6
Portrait of Alexander Pope . . . . .	9 19 6

1802.

A Portrait of Sir Isaac Newton . . . . .	9 19 6
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1803.

<i>Earl of Godolphin.</i>	
Mr. Leigh, the Comedian, in the character of the 'Spanish Friar' . . . . .	4 4 0

1806.

<i>Marquis of Lansdowne.</i>	
A Portrait of Sydenham . . . . .	8 8 0
Ditto of Addison . . . . .	3 5 0

1813.

An Equestrian Portrait of the Duke of Marlborough. Bought in at . . . . .	19 19 0
Miniature in oil of John Duke of Newcastle. Bought in at . . . . .	19 19 0

1815.

<i>Edward Cox, Esq.</i>	
A Drawing of the Duke of Monmouth . . . . .	3 0 0

1823.

<i>David Garrick, Esq.</i>	
A Portrait of Betterson . . . . .	5 15 6

1827.

<i>F. H. Standish, Esq.</i>	
Portrait of a Gentleman . . . . .	9 9 0
Ditto, the companion . . . . .	6 16 6

1832.

<i>Earl of Mulgrave.</i>	
Full-length Portrait of Mr. Leigh, in the character of the 'Spanish Friar,' from the collection of the Earl of Godolphin . . . . .	4 2 0

It is well known that at the present day there are two opinions of this painter. Some are ready to extol his portraits almost as highly as they were extolled during his lifetime by his noble patrons, whilst on the other hand, there are people who will never admit that there is anything to admire in his works, and speak contemptuously of him as a mannerist. If, in courtesy, we are expected to pay attention to both sides, let us see how far we can agree with those who cannot see anything good in Kneller's works. Were Kneller able to read the above sale notes, no doubt his pride would experience a shock; yet these sale notes will influence us very little in forming our opinion of his merit as a painter, for we know that even at the present day portraits viewed merely as works of art are sought after by few; and when most of the above pictures were sold, there existed a most unworthy disregard for portraits, whether of eminent characters or not, unless they happened to be effective and attractive pictures, or, in other words, would make good drawing-room furniture. Whilst we are willing to acknowledge our obligation to Kneller for the numerous portraits of eminent men which he has bequeathed to us, and at the same time are ready to flow that many, in addition to the historical interest they may possess, are good examples of head painting, still, we cannot close our eyes to the fact that most of his portraits do not possess or exhibit that elegance or *gusto* which is so striking in the works of some of the great portrait-painters who preceded him. We know that features sketched on a coloured surface, however correctly they may be drawn, will not necessarily make a picture, for we naturally seek for so much in the *modus* of a good portrait. The harmony of a portrait depends on the union of so many points, and many of them are touches which a beginner or a novice in the art can rarely feel. We allude in these remarks simply to the fact that whilst there

are many portrait-painters who understand the prose of their calling, there are few who can feel the poetry of it. Whatever share Kneller may claim of the latter gift, we must confess that it is almost lost upon us when we come to place his works by the side of Rembrandt's and Vandyck's, and those of other distinguished portrait-painters. On this point it is not necessary to dwell on details, but a careful examination of the painting of the eyes may best serve the student's purpose in drawing comparisons between these painters. Further, we may add that when Kneller attempted subjects on a grand scale they are usually the least interesting of his works, unless we merely view them historically; for, fairly speaking, Kneller was not a colourist, and his want of power and taste in this respect is sometimes only too apparent when he attempted grand and gorgeous pictures. When we remember that Kneller studied under one of the greatest of colourists, it may appear surprising that he never gained a reputation for the same: not that we would wish to insinuate that he was altogether a bad colourist; on the contrary, his dark and richly coloured portraits are very agreeable in effect, as also his slight and sketchy portraits, painted with little more than brown and white, are, if we may venture so to speak, very well coloured. Yet Kneller was never able to produce the fine chiaroscuro effects which Rembrandt produced; nor was he able to play with bright and unbroken colours in the way that most portrait-painters venture to do. As already remarked, we admire his slight portraits with the backgrounds and draperies painted with little more than brown and white; some appear to be little more than studies, and the flesh tints are warm and transparent, whilst the carnation tints are freely laid on. There are other portraits by him which are not only slightly pencilled but are exceedingly pale in colour, so that they have partly the appearance of unfinished pictures; by examining them we see that Kneller was in the habit of painting on a light-brown ground, and which is sometimes visible not only about the hair, but also about the eyes. In reference to his lady sitters, we hear a great deal more about Sir Peter Lely's beauties than we do about Kneller's beauties; still we have many charming female portraits by the latter, and some will be found amongst the best specimens of his painting, and, for Kneller, are highly finished and richly coloured. They appear to remind us more of Wissingh's ladies—the features are not so hard, and there is a nice unpastry about the flesh tints. Sometimes Kneller was very happy in his groups of children; they may be classed with his fancy pictures, as they have pretty landscape-backgrounds, the children are lightly and tastefully attired, and are, perhaps, represented at play; or if the picture consists of a single figure only, in order to give a fancy character to the same, he would most likely introduce a lamb or a dog. Kneller's pictures of this class may be generally classed with the best of his works. It appears that Kneller sometimes converted his models or sitters into the characters of the Virgin with the Infant Saviour. Were it not for the glories round the heads, there would be nothing to show the intention; the child being naked would not be sufficient to explain the subject, because in olden times children were constantly painted in that way, even down to the time of Reynolds and Angelica Kauffman. Kneller's pictures of this kind are very good, and it is strange to see what a graceful pretty Madonna a Kneller beauty becomes when crowned with a nimbus. There are portraits by Sir John de Medina, which are drawn and coloured in the manner of Kneller, and Sir John introduced a great deal of red about the face-shadows and extremities which reminds us of Vanderbank more than of Kneller; but on the whole Sir John appears to have been a better painter than Vanderbank. Medina's pencilling is rather peculiar, but we like it because there is a great deal of freedom displayed in it; he gave a ragged or crisp touch to parts, which is agreeable. Whilst the face-shadows are red, yet other parts of the flesh tints are cool and grey. In some examples the wigs, draperies, and accessories may be described as smoothly painted or carefully blended. In the second Exhibition of National Portraits exhibited at South Kensington in 1867, there was a portrait of Thomas Betterton the actor, ascribed to Alexander Pope, after the original in the Countess Delaware's collection by Sir Godfrey Kneller. The portrait referred to is nicely painted, and it is believed to be by the hand of Alexander Pope the poet—at least the writer understands that such is the opinion of the proprietor, and the age of the picture appears to favour the statement. Alexander Pope, the actor, was also a painter; he painted miniatures, as will be seen by referring to the frontispiece to Bryan's 'Dictionary of Painters.' Stanley also speaks of him in one of his usual notes in the same work. And in the biographical notices of miniaturists by Mr. Samuel Redgrave, appended to the catalogue of the Loan Collection of Miniatures exhibited at South Kensington in 1865, we have the following remarks:—'Pope, Alexander. Was born in Ireland, and both himself and his wife practised miniature-painting. First exhibited at the Royal Academy in 1790, and appears as an occasional exhibitor up to 1821.' Hamlet Winstanley was instructed

by Kneller. He painted freely, and would venture to express the outlines of the features and hands with broad strokes of red or brown; thus his portraits remind us a little of the Hogarthian school, and of the works of Aikman. His male portraits seem to be the best; and for the draperies and backgrounds he kept chiefly to light-brown tints. The hands in his pictures are generally fairly drawn, and his touch is dry and crisp. It may be further noticed that against the red touches or strokes about the features already referred to, he introduced, particularly about the mouth, half-shadows of a very cool or semi greenish tint. We are told that Marcellus Laroon assisted Kneller in the draperies of his pictures. Laroon's fancy pictures of conversations are painted in a very peculiar manner; they have a singularly spotty appearance, and the high lights are expressed with sharp light touches or dots. As a style it is not agreeable, still we feel that there is considerable freedom and vivacity in the grouping and designing of the figures. Walpole mentions a painter of the name of Thomas Pembroke as a disciple of Laroon; he says that the former painted several pictures for the Earl of Bath. Hans Hysing was a portrait-painter of the Kneller period and style; his works are rather pleasing. In reference to Bockman's portraits we may observe that they are very inferior to Kneller's in freedom. Nicolò Cassana, the Venetian, painted portraits in England about the same time as Kneller. He painted thinly, but finished the heads delicately; the hands and other parts of his works are inferior. H. Pickering and Shuter painted portraits about the same time as Hamlet Winstanley. Pickering gave character to his portraits, although his colouring is dull and his pencilling dry and hard. He occasionally worked up the lace collars and cuffs of his portraits in the careful manner of Batoni. Shuter painted thinly but delicately, the nostrils and lips of his portraits being expressed with fine dark lines. Writers inform us that Sir Godfrey Kneller had a brother of the name of John Zachary Kneller, who painted architectural subjects and still life; he also painted in water-colours, in which he copied several of his brother's heads. Gould mentions James Worsdale, a dramatic writer and painter, as a pupil of Kneller's. He tells us that he married Sir Godfrey's niece.

## KOBELL.

	Sale in 1815.	
A Landscape, with Cattle and Figures . . . . .	1816.	£33 11 0
<i>Henry Hope, Esq.</i>		
A Landscape and Figures . . . . .	1829.	33 12 0
<i>Samuel Tansley, Esq.</i>		
View of a woody Meadow, with Cattle . . . . .	1838.	5 15 0
<i>William Esdaile, Esq.</i>		
View on a River, with Towing-horses and Figures . . . . .	1839.	16 5 6
Cows in a Meadow . . . . .	1842.	3 0 0
Cows on the Bank of a River . . . . .		1 11 0

It will be seen, by referring to Stanley's edition of 'Bryan's Dictionary of Painters,' that there were several landscape-painters of the name of Kobell. One of them painted in the style of Alexander Nasmyth's daughters.

## KODYK, NICHOLAS. See SLINGELANDT.

KONING, PHILIP DE. Born at Amsterdam in 1619; died in 1689. Pupil of Rembrandt. Dutch School.

	Sale in 1801.	
<i>Earl of Besborough.</i>		
A View in Holland . . . . .	1803.	£43 1 0
Ditto . . . . .		178 0 0
A View in North Holland . . . . .	1819.	47 5 0
<i>John Knight, Esq.</i>		
A View in Flanders . . . . .	1829.	39 18 0
<i>Thomas Emerson, Esq.</i>		
A Bird's-eye View of Holland . . . . .	1830.	52 10 0
A Boy with a Bladder . . . . .		26 5 0
<i>R. Westall, Esq., R.A.</i>		
A Scene near Haarlem . . . . .	1831.	44 2 0
<i>George James Cholmondeley, Esq.</i>		
A Bird's-eye Landscape . . . . .	1832.	22 1 0
<i>Earl of Mulgrave.</i>		
A View in North Holland; from the Le Brun Collection . . . . .	1836.	48 6 0
<i>Sir Charles Bagot, G.C.B.</i>		
A View in Guelderland, with Figures by A. Vande Velde . . . . .		143 17 0

<sup>1</sup> According to De Piles, Sir John de Medina was the last person knighted in Scotland before the union of the two kingdoms.

1887.

*Sir G. Warrender, Bart.*

A Landscape, with a distant Country; in the foreground Peasants driving Cattle to a River £42 0 0

Philip de Koning is usually described as one of Rembrandt's most distinguished pupils; he excelled in historical subjects as well as in portraits. His works may sometimes be distinguished from Rembrandt's by a peculiar tone, having the appearance of yellow-lake, which he cast over them; there is likewise a neatness, a semi-wiry touch, about the extremities and outlines of his small figures, which is very characteristic of this painter. Some doubt exists as to whether this De Koning was the same De Koning who painted the landscapes described in the above notes. Speaking of this painter, Stanley writes: 'Whether this admirable landscape-painter be the same as the preceding (viz., Philip) is not yet ascertained.' The Rev. Mr. James calls the landscape-painter Peter de Koning. The landscapes referred to are generally great favourites with collectors, but they are far from being of equal merit, and they bear much less resemblance to the landscapes of Rembrandt than some writers would lead us to suppose. In the landscapes of De Koning the clouds are often represented by a succession of round masses of colour, which we do not notice in Rembrandt's skies, neither did Rembrandt introduce blue in his skies in the brilliant manner that De Koning did. The landscapes of De Koning which we are now considering are

generally bird's-eye views of grand and broken country; many of them are very fine, only the constant repetition of them seems to fatigue us. They are painted with the view of showing different effects of sunshine—sometimes he represented the sun shining brilliantly on distant fields. The scene is autumn, and the sun is hidden by heavy clouds, other fields or plains are painted in deep shade, whilst in the foreground are cottages and figures, painted in a very Rembrandtish manner. In his landscapes he dexterously introduced villages of red-tiled houses, and other picturesque buildings; he was also happy in his deep-grey Ruyssdael-like shadows, which he would draw over different parts of his landscape, and which successfully throw up the colour of the fields and lanes on which the sun is shining. There are also sandy banks in his pictures which are very prettily painted. As already noticed, he introduced ultramarine in his skies very freely, and his lighter clouds have frequently a tone or transparent glaze passed over them; his representations of storm effects are not always successful or agreeable. It should be remembered that De Koning's horizontal lines are generally very high, and his fields are marked out with crisp and masterly touches, and many of his pictures are intended to show a flat but very extensive range of country.

KONINGH, L. DE. *See* ANDERSON.KOOGHEN, L. VAN. *See* AMERIGI.

LABIENIETZKI. Flourished about the middle of the eighteenth century.

The Podlar . . . . . Sale in 1830. . . . . £3 3 0

LACHLAN. . . . . Sale in 1813.

The Madonna and Child . . . . . £2 2 0

LADBROOKE, J. B. . . . . Sale in 1863.

*Elhanan Bicknell, Esq.*  
A small Landscape . . . . . £14 14 0

Mr. J. B. Ladbrooke was one of the clever followers of Croome of Norwich.

LAER (or LAAR), PETER DE, called BAMBOCCIO. Born at the village of Laeren, near Naarden, in 1613; died at Haarlem about 1675. Pupil of Johann del Campo. Dutch School.

Sale in 1833.

— *Slade, Esq.*  
Italian Peasants, a pair . . . . . £8 18 6

*Duke of Bridgewater, &c.*  
An Interior, with Figures . . . . . 4 14 6

1803.  
Going out to the Chase . . . . . 4 0 0

*Robert Thistlewaite, Esq.*  
A Landscape, with Horses and Figures . . . . . 6 15 0

1819.  
*John Knight, Esq.*  
St. Peter Healing the Lame . . . . . 55 13 0

1821.  
*Marchioness of Thomond.*  
Two Italian Couriers leaving an Italian Post-House . . . . . 7 17 6

1823.  
*Rev. Edward Balme.*  
A Road through a Cavern, with many Figures . . . . . 12 1 6

1836.  
Horses in a Landscape . . . . . 4 0 0

1837.  
*William Young Otley, Esq.*  
A Man conversing with some Horsemen . . . . . 5 5 0

The works of this painter possess considerable merit, although they are rarely pictures of much value. He was not very happy as a colourist, and a dingy Spanish-like tone pervades too many of his landscapes, and his court-yard scenes and interiors are also often too dark; in fact, there is a want of daylight about his day scenes, and the same remarks may be made of two of his imitators—viz., Cerquozzi and Andrew Both. No doubt much of this darkness is the effect of time, and arises also from the nature of the grounds on which they painted; yet both Cerquozzi and Andrew Both, when they painted in the manner of Bamboccio, often got their colours so subdued, that the subjects are hardly visible. Bamboccio was a good draughtsman; his heads are nicely pencilled, and the hands and feet of his lazzaroni and peasants are finished with a miniature-like neatness and delicacy. He was also a clever painter of night-scenes; in many of them he introduced double effects of 'light and shade,' produced by the moon on one side, and by a fire or

torches on the other. Most of his pictures have animals in them; his horses and sheep are better painted than his cattle, and his animals generally look better in his moonlight pictures than they do in his other landscapes.

LAGRÈNÉE, LOUIS JEAN FRANÇOIS. Born at Paris in 1724; died in 1805. Pupil of Karle Vanloo. French School.

Sale in 1806.

*Marquis de Lansdowne.*  
Figures Bathing . . . . . £8 8 0  
Maternal Affection . . . . . 14 14 0

LAGUERRE, JOHN. *See* CHARLES LE BRUN.

LAINE. . . . . Sale in 1801.

*Earl of Besborough.*  
Louis XIV. and Klug of Prussia . . . . . £4 14 6

LAIRESSÉ, GÉRARD. Born at Liège in 1640; died at Amsterdam in 1711. Pupil of his father, Reuère de Lairessé, and of Bertholet Fiemal. Dutch School.

Sale in 1801.

*Earl of Besborough.*  
A Bacchanalian Scene . . . . . £11 11 0  
Ditto, the companion . . . . . 8 18 6

1802.  
*Guy Head, Esq.*  
A Magdalen . . . . . 9 9 0

*Paul d'Aigremont, Esq.*  
Mars and Venus . . . . . 3 0 0  
Bacchante Nymphs . . . . . 14 3 6

1803.  
Landscape, with the Finding of Moses . . . . . 10 10 0  
Ditto, the companion . . . . . 11 11 0  
An Allegory . . . . . 8 8 0  
A Landscape, with a Group of Figures on a Tomb . . . . . 14 14 0

*Richard Walker, Esq.*  
Monks relieving a Prisoner . . . . . 22 1 0

1812.  
*Charles Lambert, Esq.*  
Bacchus and Ariadne . . . . . 20 8 0

1816.  
*Henry Hope, Esq.*  
Narcissus . . . . . 9 19 6  
An Allegory . . . . . 9 19 6  
Jupiter and Antiope . . . . . 30 9 0

1828.  
A Bacchanalian Subject . . . . . 15 4 6

1836.  
A Bacchanalian Feast . . . . . 25 4 0

Gérard Lairessé possessed a fertile imagination, and seemed at home in a great variety of compositions or subjects. His religious pictures are enlivened with numerous incidents or passages; his interiors are decorated with a profusion of ornaments and accessories. He was also fond of gorgeously illuminated walls and worked table-covers of the richest quality; his figures are likewise neatly finished and brightly coloured, some of them are very well painted, and partake strongly of the French character. His bacchanalian groups and illustrations to fables are treated in a very lively manner, for Lairessé used to paint laughing faces remarkably well. Most of Lairessé's pictures are easel works, and he some-

times inserted figures into Glauber's cabinet landscapes; in his own landscapes he was fond of introducing clusters of buildings, semi-classical-looking arches, and a strange assortment of incongruous fabrics. In the biography of this artist we are informed that he was blind for some years before his death, and when thus afflicted, he dictated his treatises on Design and Colouring, which were published after his death by the Society of Artists.

LAMA, BERNARDO. Born about 1508; died in 1579. Pupil of Gio. Antonio d'Amato and of Polidoro da Caravaggio. Neapolitan School.

Sale in 1802.

Diana with her Nymphs . . . . . £2 10 0

1842.

The Annunciation . . . . . 5 10 0

LAMBERT, GEORGE. Born about the year 1710; died about 1775. Pupil of William Hassell. English School.

Sale in 1766.

Two coloured Drawings; Landscapes . . . . . £0 13 6

1803.

*Robert Grave, Esq.*  
A Landscape and Figures . . . . . 4 18 0

*Robert Thistlewaite, Esq.*  
A Landscape, with Figures by Hogarth . . . . . 3 13 6

1810.

*Sir H. T. Gott.*  
A Landscape, with Figures . . . . . 13 10  
Ditto . . . . . 16 5

1823.

*David Garrick, Esq.*  
A mountainous Landscape, with Buildings and Figures . . . . .

1824.

*Sir Mark Masterman Sykes, Bart.*  
A woody Landscape, with Figures . . . . . 8 8 0

1827.

*Duke of Bedford.*  
Copy of a Landscape by Gaspar Poussin, in the possession of the Marquis of Stafford . . . . . 36 15 0

1832.

*Sir George Duckett, Bart.*  
A Landscape, with Cattle and Figures . . . . . 4 0 0

The landscapes of this pleasing painter are sometimes park scenes, which are coloured and finished a little in the manner of Titianians. Lambert was successful in representing flat scenery, and many of his works are much enhanced in value by being painted in conjunction with Hogarth. He occasionally painted small landscapes, which are brightly coloured, and he would represent the trees agitated by the wind, in the manner of Tempesta and Orizonte.

LAMBRECKTS, B. See BRECKLENCAMP, or BREKELEN-KAMP.

LANA, LODOVICO. Born at Modena in 1597; died in 1646. Pupil of Ippolito Scarsellino. Lombard School.

Sale in 1830.

*Sir Thomas Lawrence, P.R.A.*  
A Bacchanalian Festival . . . . . £13 2 6

Although a Lombard painter, yet Lodovico, to a certain extent, adhered to the Bolognese type. He was an excellent composer of sacred subjects; his figures of the Virgin are very beautiful: in fact he was particularly successful in his female figures, he gave to them both elegance and grandeur. His landscape-backgrounds should likewise be studied, as they are very fine.

LANCRET, NICHOLAS. Born at Paris in 1690; died at Paris in 1743. Pupil of Dulin and of Gillot. French School.

Sale in 1802.

A Conversation . . . . . £7 17 6

1822.

*Marquis of Bute.*  
The Four Times of the Day . . . . . 33 12  
The Four Ages . . . . . 42 10

1842.

A Danse champêtre . . . . . 15 15 0

We are told that this painter was a pupil of Watteau's: whether this be so or not, he appears to have been greatly fascinated with his style. He delighted to paint pastoral subjects, where he could represent pretty women and children, peasants courting, &c. The landscape is often an attractive part of his compositions, being prettily finished, and containing a variety of objects, flowers, animals, buildings, &c., touched up in the light and pleasing manner of the French painters of his time. By lightness it must not be understood that Lancret was usually a brilliant colourist, but merely that his touch is delicate or transparent, in opposition to a style of pencilling which we should describe as heavy or solid; for many of Lancret's pictures are thinly

painted, and by no means brilliant in colour, the foliage being of a light-brown tint. His interiors, with figures in conversation, are remarkably pretty; the faces of the ladies make the picture, and we are pleased to find that there is nothing in the room to lead us away from them; the pictures and furniture are far from numerous, and are kept quite away from the elegant little portraits. It should be observed that Lancret's figures are not worked up in the miniature style of Paterre and similar artists of the Watteau school; on the contrary, the features are put in with rather broad and free touches, the expressions are good and intelligent; and although the faces and hands are thinly and slightly painted, yet when viewed from a little distance, they appear round and well relieved. In conclusion it may be noticed, that as his foliage is sometimes very brown or very much glazed, in like manner the white and coloured dresses of his ladies are often very subdued in tone. Gravelot's conversations are finished with a great deal of taste, and remind us a little of Lancret's works; although palely coloured, yet there is effect and daylight in Gravelot's pictures.

LANDGRIN.

Sale in 1859.

*Hon. Edmund Phipps.*  
Females relieving Spanish Peasants at the Door of a Cathedral . . . . . £10 19 0

LANDI.

Sale in 1840.

*Sir Simon H. Clarke, Bart.*  
Head of an Apostle . . . . . £15 15 0  
Ditto of St. John . . . . . 13 13 0

LANDINI, C.

Sale in 1813.

*— Clay, Esq.*  
The Adoration of the Shepherds . . . . . £3 15 0

LANDON.

Sale in 1819.

*Mathew Mitchell, Esq.*  
Kingwear Castle, near Dartmouth, South Devon . . . . . £2 10 0  
Cottages on the Banks of a River . . . . . 9 0 0

This artist painted about the latter part of the last century. His figure subjects, with landscape-backgrounds, are sweetly and delicately finished, and carefully drawn; the flesh tints are smooth in touch and rather yellow in tone. The trees and landscape part of his compositions are finished with singular neatness and precision.

LANE, SAMUEL. See LAWRENCE.

LANERINCK.

Sale in 1804.

*— Bryan, Esq.*  
A Landscape . . . . . £2 0 0

LANFRANCO, GIOVANNI, CAV. Born at Parma in 1581; died at Rome in 1647. Pupil of the Caracci. Bolognese School.

Sale in 1801.

St. Matthew . . . . . £5 15 6  
The companion . . . . . 5 15 6

1803.

*Robert Thistlewaite, Esq.*  
The Flight into Egypt . . . . . 16 16 0

1813.

*John Willott Willott, Esq.*  
The Death of Joseph . . . . . 23 12 6

1819.

*John Knight, Esq.*  
St. Peter and St. Paul . . . . . 32 11 0

1826.

*Lady Holland.*  
Head of a Saint . . . . . 7 13 6

1828.

*Charles Birch, Esq.*  
Head of a Philosopher . . . . . 11 11 0

1829.

*Earl of Liverpool.*  
The Incredulity of St. Thomas . . . . . 23 2 0  
Christ breaking Bread . . . . . 32 11 0

1834.

*John Webb, Esq.*  
St. Peter . . . . . 8 18 6

1834.

*Viscountess Hampden.*  
Portrait of a Pope . . . . . 6 10 0

1839.

*Sir Henry Oxenden, Bart.*  
The dead Christ, supported by the Virgin . . . . . 33 12 0

1840.

Head of a Monk . . . . . 4 0 0

1845.

*Sir George Hayter.*  
Two colossal Heads: studies for his fresco of the Martyrdom of St. Andrew, in the Church of St. Andrea della Valle, at Rome . . . . . 7 17 6



Lanfranco claims a place among the clever painters of Bologna in the early part of the seventeenth century. If we admit that he was far from being equal, yet we are very fond of his best works, because they exhibit so much of the feeling of the Caracci, particularly in the figures, the landscape parts being more like those of Mola. Lanfranco was fond of painting on dark reddish grounds, which will account for the shadows being so unpleasantly brown. The blues and greens of his draperies are also very dark and heavy, appearing still more so by the juxtaposition of his favourite strips of white drapery. His female heads, whilst they often strike us as being imitations of greater masters, are nevertheless very taking and pretty; the flesh tints do not appear to sink into the ground, like other parts of the picture; on the contrary, he gave a nice creamy impasto to them, and the half-tints and shadows are almost as silvery as they appear in Guido's pictures. Lanfranco occasionally painted colossal heads, which, although very fairly painted, are yet thin and dry when compared with the studies of the Caracci, and some of their more important followers. Antonio Catalani, called Il Romano, was a pupil of Albano's, but some of his works class very well with Lanfranco's. We feel, however, that he was a weaker painter.

LANGE, NICO DE.

Sale in 1827.

*Robert Grave, Esq.*

A Miniature in Indian Ink of Henrietta, Duchess of Orleans . . . . . £1 0 0

LANDSDORP, W.

Sale in 1829.

A View near a Dutch Farm, with pastoral Figures . . . . . £8 18 6

LANTARA, SIMON MATHURIN. See VERNET.

LAPORTE. See LA PORTE.

LARGILLIÈRE, NICHOLAS. Born at Paris in 1656; died in 1746. Pupil of Antoine Goubeau. French School.

Sale in 1801.

*Earl of Beshorough.*

A Head of Molière . . . . . £11 11 0

The Death of Adonis . . . . . 4 0 0

An Interior, with Figures reposing . . . . . 1 19 0

*Prince Poniatowski.*

Portrait of a Poet . . . . . 1 1 0

This artist's works are prettily finished, and may be valued as works of art independently of their historical interest, but as a rule he did not paint with so much force as Mignard. Largillière took great pains with the accessories of his pictures, and his portraits are brightly coloured, but his style is scarcely adapted for representing children and family groups in a pleasing manner; his children especially appear stiff and hard.

LARON, MARCELLUS. See KNEILLER.

LASTMAN, PETER. Born at Haerlem in 1581; died in 1649. Pupil of Cornelius Cornelisz. Dutch School.

Sale in 1809.

*Sir George Pouncefote, Bart.*

The Death of Abel . . . . . £:2 0 0

Very little is known of the works of Lastman in this country, but, as the instructor of so great a master as Rembrandt, we naturally feel some interest in his name. We occasionally meet with rather clever landscapes ascribed to him; they are brown and Rembrandtish in colour, the figures and horses are boldly touched in, and the foliage is pencilled in the manner of Old Molyen.

LAURI, FILIPPO. Born at Rome in 1623; died in 1694. Pupil of his brother, Francesco Lauri, and of Angelo Caroselli. Roman School.

Sale in 1802.

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*

Diana and Nymphs returning from the Chase . . . . . £52 10 0

Acis and Galatea . . . . . 40 19 0

*Edward Core, Esq.*

St. Francis Dying . . . . . 10 10 0

A Drunken Silenus . . . . . 7 17 8

*Charles Lambert, Esq.*

Pan and Syrinx . . . . . 19 19 0

*John Willett Willett, Esq.*

The Death of St. Stephen . . . . . 33 12 0

*John Webb, Esq.*

Acis and Galatea . . . . . 30 9 0

The Virgin, with a Glory of Angels . . . . . 19 8 6

1822.

*Marquis of Bute.*

A small Picture of St. Joseph and the Infant, with Angels . . . . . £16 5

1823.

Pan and Syrinx . . . . . 8 15 0

1829.

*John Robert Udney, Esq.*

The Vision of St. Joseph . . . . . 10 10 0

1840.

*Sir Simon H. Clarke, Bart.*

Galatea in a Car, attended by Tritons . . . . . 17 17 0

1841.

*Marquis of Camden, K.B.*

Bacchus and Ariadne . . . . . 6 16 6

Jupiter . . . . . 7 17 6

1850.

*Earl of Ashburnham.*

Venus reclining, two Cupids binding the Hands of a Satyr . . . . . 16 5 6

Two Satyrs approaching Venus, who is sleeping with Cupids in her Lap . . . . . 38 17 0

1856.

*Samuel Rogers, Esq.*

Venus supporting the dead Body of Adonis, and Cupid weeping at her side . . . . . 9 10 0

1859.

*Hon. Edmund Phipps.*

St. Joseph with the Infant in the Clouds, attended by Angels . . . . . 8 5 0

Filippo Lauri was a cheerful and pleasing artist, and the figures which he inserted into the landscapes of other painters are much admired. His own works are mostly small, his subjects being frequently the Holy Family with angels, bacchanalian groups, amorini, &c. The skies and landscape-backgrounds of these works are light and brilliantly coloured, and the flesh tints are usually rather red and warm in colour; the figures are not smoothly finished, and the fine strokes of the pencil are very visible, being sharp and square. The contours of his infant angels and amorini should be studied, as they are very beautiful. His small pictures of the Holy Family remind us of Guido; only, as already observed, he was more disposed to keep the flesh tints warm and brown in colour. Then, again, at times he forsook that feathery lightness which usually characterises the backgrounds of his works, and spent considerably more time in working up the trees and distant objects; but his horses, sheep, and other animals, although neatly finished, have not that life and spirit which we admire so much in the works of the Dutch and Flemish painters. In a few of his works he appears to have made the landscape the picture, whilst the classical or mythological figures are little more than accessory to the same, and are slightly or thinly painted. His pictures of this class are brightly coloured, and the distant hills are very blue.

LAUWERS, J. See ARTHUR DEVIS.

LAWRENCE, SIR THOMAS, P.R.A. Born at Bristol in 1769; died in 1830. Pupil of William Hoare of Bath. English School.

Sale in 1827.

A Portrait of General Brownrigg . . . . . £6 16 6

*Sir Thomas Lawrence, P.R.A.*

Kemble in the Character of Coriolanus; a sketch . . . . . 26 15 6

Portrait of H. Fuseli, Esq. . . . . 75 12 0

*George Watson Taylor, Esq., M.P.*

A Portrait of Earl Camden . . . . . 22 1 0

*M. M. Zachary, Esq.*

Portrait of a Lady . . . . . 26 0 0

*Sir Thomas Baring, Bart.*

Head of a Young Lady . . . . . 32 11 0

John Kemble as Hamlet . . . . . 52 10 0

*Hon. Edmund Phipps.*

Portrait of the Earl of Mulgrave . . . . . 31 10 0

*John Allnutt, Esq.*

A Silver Vase; a study . . . . . 2 0 0

Portrait of the late Sir Robert Peel, when young . . . . . 37 18 0

*Elhanan Bicknell, Esq.*

Miss Siddons . . . . . 147 0 0

Lawrence's career as a portrait-painter was singularly successful; he was such a universal favourite during his lifetime, and his biography is so replete with eulogistic encomiums, and is such a treasury of 'golden opinions,' that many are staggered on hearing that he is no longer a general favourite; nay, he is even looked upon as the founder of an 'evil style,'

and, instead of treading in the footsteps of the great portrait-painters who preceded him, he encouraged a false and affected style of painting, the careless gaudiness of which bewitched most of the best students of his day, and for many years spread its enfeebling influence over the school of English portraiture. Such is about the tenor of the remarks which are now generally made on the works of Lawrence by our art critics, journalists, and other writers. If it be a question of *'audi alteram partem,'* the writer of this dictionary must confess that he is slow in understanding, or perhaps is unwilling to believe all, or even half, that is said against the merits of our Lawrence. The writer has seen a sufficient number of his works to convince him that, whatever faults he may have had, he was still a great painter, and, in his own mind, feels no doubt that, were Lawrence again with us, he would find quite as many ready to patronise him now as there were forty years ago. For his reputation as an artist, possibly it would have been better if there had been fewer to patronise him; his vast connection obliged him to form a school, and thus he fell into a mannered and scene-like style, a 'cut and dried style,' which his pupils were able to fall into at any moment, or which he himself could work on at any point; and the spare time of his pupils was often spent in presenting us with portraits of state robes, golden epaulettes, jewelled crowns, &c. Doubtless there is much to condemn in this style of painting, and we may censure the same when we speak of Lawrence; only we should censure the same as errors springing out of a false style of portraiture, and should never infer that because of these errors Lawrence was technically a bad painter, for such beyond question was not the case. For at the age of fourteen he displayed an extraordinary taste in his sketches and drawings, which afterwards showed itself in the power which he possessed of giving expression and character to his portraits; and, in regard to his pencilling, he ever aimed at giving as much 'quality' as possible to the touches. Now particular attention should be paid to these points by those who are anxious to distinguish his works from mere school pictures and imitations. The latter can hardly rank very high as works of art, because we admit that, so far as regards 'style,' many of Lawrence's portraits do not please us, and if we have not his own drawing in the heads, and the 'quality' of his own touches, it is not likely that we shall find much to admire in them; yet it is not unlikely that what are termed Lawrence's school pictures are frequently commented on under the impression that they are *bona fide* works. Most of Lawrence's early works are thought very highly of; there is a richness about the colouring which pleases us, and which we rarely find in his later works; the bright colours in them are well arranged, and the crimson-lake curtains do not interfere with the figures, which are often draped in little more than black and white. Sometimes the figures are standing on richly coloured carpets, and the landscape distances are warmly coloured, the trees being put in with transparent brown colour, in the manner of Reynolds. The figures are often standing on the terraces of mansions, and beyond the balustrades of the same the dark blue landscape rises high in the horizon. Artists now and then like to show the power of colour by painting a head, and then leaving the canvas all round it untouched or uncovered. Few could do this better than Lawrence; the portraits and studies which he made in this way appear to have been painted all at once, almost without any scumbling or retouching; artists generally depend so much on retouching, or the 'going over' a picture several times in order to produce 'quality.' It is surprising what beautiful heads Lawrence could paint apparently with a single palette; his drawing served him so well in these studies, which may be particularly noticed in the painting of the eyes, they are always so sparkling and full of expression. Then, again, he painted the hair very well, never allowing it to appear heavy or unmeaning, and, what is more, he managed the perspective of the same well, which is a difficult point to get over in a portrait: it will further be seen that he had a curious way of introducing touches of crimson-lake about the hair. Speaking again of the eyes, it will be found that his skill was not confined to the painting of them in semi-profile, but when he painted full faces, the eyes are just as wonderfully painted, and have more in them than in any of the other features, which may easily be seen by shading them, when it will be admitted that we cannot find so much to study in the drawing and pencilling of the other parts of the face. In his later works, Lawrence was fond of dashing in the backgrounds very hastily; thus in portraits entirely painted by his own hand, we may expect to find a slightness and freedom of touch throughout, whilst pictures finished by his pupils display greater care and finish. George Dawe, the English portrait-painter, was one of Lawrence's contemporaries, and, like Lawrence, was a painter of extraordinary industry. He did not paint in a flashy or slovenly manner; on the contrary, he put a great deal of colour on his pictures, and finished them with care: they are better than Felix Meyer's military portraits of the same period, yet they are not so pleasing as Lawrence's portraits, they appear heavy and hard compared to Lawrence's. Samuel Lane and John Wood were two of Lawrence's best-

known assistants. James Lonsdale, the portrait-painter, who died in 1839, is sometimes mentioned in connection with this school. The backgrounds of his pictures are coloured in the manner of Lawrence; his figures being dressed in black, whilst behind them are bright crimson curtains or red sofas. He appears to have been 'unequal' in his painting, and there are examples which do not remind us of Lawrence. Some of his portraits are decidedly hard in the pencilling; others again please us, they appear to be good likenesses, are carefully finished, and the landscape-backgrounds, sometimes representing early morning scenes, are very pretty. There is a dryness in Wood's painting, although he varied his style occasionally. He chiefly resembles Lawrence in the colouring of the flesh tints and the drawing of the hands. He sometimes painted portraits as fancy pictures, which are very pleasing. According to Otley, William Bradley was a pupil of Mather Brown's, but his pictures class better with the followers of Lawrence. His works are agreeably coloured, and, like most of the painters of the Lawrence school, he displayed great taste in his portraits treated as fancy subjects. Mr. Thomas Brigstocke and Mrs. William Carpenter have made copies of some of Lawrence's portraits in a singularly able and beautiful manner. The great sculptor, Sir Francis Chantrey, in early life practised as a portrait-painter. The reader will find an interesting sketch of his life in Chambers' 'Pocket Miscellany'; and, after hearing of the small prices which were paid for his portraits, one is rather agreeably disappointed to find that, although coarsely painted, they are far from being bad pictures. There is a certain degree of freedom of pencilling, as well as fair drawing in them, which pleases us: they may be described as rather darkly-coloured portraits. Some surprise is felt at the large prices which Lawrence and Sanders occasionally obtained for their works, but it would appear that portrait-painters of the last century sometimes demanded very large sums for their works. Hombraken informs us that Herman Vander Myt demanded five hundred guineas for his picture of the Duke and Duchess of Chandos.

LAZZARINI, GREGORIO. Born at Venice in 1634; died in 1710. Pupil of Francesco Rosa. Venetian School.

Sale in 1824.

*Lord de Dunstanville.*  
Scene from the Life of Tamar . . . . . £1 14 6  
Joseph and Potiphar's Wife . . . . . 7 17 6

LEAKIE.

Sale in 1848.

*Sir Thomas Baring, Bart.*  
The Marvellous Story . . . . . £28 7 0

There was an artist of this name who painted small portraits, and gave to them a delicate miniature-like finish. There was also a Devonshire miniaturist of the name of John Leakey, who was represented in the Loan Collection at Kensington in 1865. According to the catalogue, he was born in 1773, and died in 1865.

LEAL, DON JUAN DE VALDES. See MURILLO.

LEANCOURT, LE ROI DE.

Sale in 1810.

A Savoyard Girl at her Devotions. . . . . £33 0 0

LEEUE, VANDER. See M. CARREY.

LEEVEN, —. See MOMPET.

LEFEVRE (or FÈVRE), CLAUDE. Born at Fontainebleau in 1633; died in 1675. Pupil of Le Sueur and of Le Brun. French School.

Sale in 1832.

*George Watson Taylor, Esq., M.P.*  
Portrait of the Duchess of Orleans, Sister of King Charles II. of England . . . . . £21 0 0

LEFÈVRE, ROBERT. Born at Bayeux in 1756; died in Paris in 1831. Pupil of Regnault.

Sale in 1832.

*George Watson Taylor, Esq., M.P.*  
Madame Letitia Buonaparte . . . . . £12 12 0  
Empress Josephine . . . . . 22 1 0  
Emperor Napoleon . . . . . 79 16 0  
Empress Maria Louisa . . . . . 17-17 0  
Pauline, Princess Borghese . . . . . 56 4 0  
Joseph Buonaparte . . . . . 21 0 0  
Small whole-length of Napoleon . . . . . 94 10 0  
Pius VII. . . . . 29 8 0

Robert Lefèvre, or rather Le Fèvre, painted fancy subjects as well as portraits. There is a picture by him in the Louvre, which is signed 'Robert le Fèvre jnv't. et p'xit.'—a very peculiar way of signing a picture.

LEHNBERGER, E. See WEENIX.

LELAND.

Sale in 1806.

*Marquis of Lansdowne.*  
Portrait of a Gentleman on Horseback . . . . . £1 6 0

LELY, SIR PETER. Born at Soest, in Westphalia, in 1617; died in London in 1680. Pupil of Peter Grebber,

<sup>1</sup> There was another Felix Meyer of Switzerland, who was born in 1653, and died in 1713.

Sale in 1801.	
— <i>Slade, Esq.</i>	
Head of a Man . . . . .	£2 2 0
1806.	
<i>Marquis of Lansdowne.</i>	
Portrait of the Earl of Rochester . . . . .	4 4 0
1809.	
<i>Sir George Pauncefoot, Bart.</i>	
A Miniature of Emmanuel Scroop Howe, and of Ruperta his Wife . . . . .	13 13 0
1815.	
<i>Edward Cure, Esq.</i>	
A Drawing of Lord Rochester . . . . .	1 5 0
1823.	
<i>David Garrick, Esq.</i>	
A Portrait of the Duke of Monmouth . . . . .	5 10 0
A Pair of Oval Portraits; after Vandyck . . . . .	9 5 0
<i>George Watson Taylor, Esq., M.P.</i>	
A Portrait of Wycherly . . . . .	27 6 0
1832.	
<i>George Watson Taylor, Esq., M.P.</i>	
Portrait of Simon Patrick, Bishop of Ely . . . . .	14 14 0
Ditto of Dr. Edward Stillingfleet, Bishop of Wor- cester . . . . .	11 14 0
Ditto of William Wycherly, the Dramatic Writer . . . . .	11 0 6
<i>Sir George Duckett, Bart.</i>	
Portrait of the Duchess of Portsmouth . . . . .	10 0 0
<i>Sir Francis Morland.</i>	
Portrait of Anne Countess of Somerset . . . . .	7 10 0
1839.	
<i>William Mellish, Esq.</i>	
Portrait of a Lady with a Lute . . . . .	37 15 0
Portrait of a Girl with a Dog . . . . .	5 15 0
1863.	
Portrait of the Duchess of Richmond . . . . .	21 0 0
1864.	
<i>Right Hon. Lord Lyndhurst.</i>	
Portrait of Geoffrey Palmer, Speaker of the House of Commons, temp. Charles I. . . . .	126 0 0

This charming painter must not be classed with the imitators of Vandyck, but ought rather to be regarded as the head of a new school of portrait-painting, and, as in the case of the master just named, he enjoyed the satisfaction of excelling all his numerous followers; but as many great artists are to be found in the schools of both these painters, we see at once the reason why so few are certain in laying their hands on the genuine works of either. It is not necessary to say much about Lely's style of painting, as that is pretty well known; our space will be more usefully filled up by endeavouring to explain some of the technical peculiarities of his works. In composition and general effect some of his portraits remind us of Vandyck, and even in the pencilling; notice, for example, his portrait of Mary of Modena, at Chelsea Hospital. But generally the Vandyck characteristics are not preserved in Lely's portraits; the costume and manners had to a certain degree changed, and the profession of drapery-painting, as well as of jewellery and lace-work, was lightly esteemed. Before proceeding with our investigation it will be well to bear in mind that Lely's portraits are far from being all alike in regard to the *modus* or the pencilling. Some of his portraits are much coarser than others; there are portraits by him which are so curiously pencilled that we might suppose that the features were finished first, and afterwards the last coat of paint forming the flesh tints drawn round them, yet scarcely uniting with the pink touches which he left about the mouth and eyelids. Thus we find a *raggedness* of touch which is peculiar to so many of Lely's portraits. When we come to his fine portraits, we find that the face-shadows are often thin and brown, whilst against them are placed, in fine impasto, his splendid flesh-tints, which after two hundred years still retain a freshness which is truly marvellous, whilst upon the lips and cheeks of his beauties we find unfaded carnation tints. We have already noticed the dryness or raggedness of Lely's pencilling, it is in fact a peculiarity which should be carefully studied; thus we see that the touches about the features are not blended; the face-shadows are so thin that the threads of the cloth on which the picture is painted are often visible. There are a few other points which may be briefly noticed; about the eyes are slight yet rather dark red lines, which are intended to express the drawing of the upper lids. We may also notice the unusual length of the corners of the eyes next the nose, whilst the high light or dot on the iris is generally of a pinkish tint; the fulness of the mouth depends in a great measure on the broad touches of light which he put on the under lip. It will be seen, further, in Lely's portraits that the delicate tone of the nostrils, and his way of placing cool shadows about them, are very superior to the violent red touches which we find in the portraits of many of his followers. Lely had his own way of painting the hair, generally he painted it very slightly. In describing it let us

fancy that round the face is a mass of light-brown colour—in fact a colour varying little from the shadow tints of the face. In order to mark the confines of the hair, or to separate it from the background, he would scumble round it a little brown of a lighter hue, and afterwards with the same tint he would draw his justly-admired curls on the darker brown. This is just the way Lely used to paint the hair in his studies and slight portraits; and we can frequently trace the same kind of handling in his most finished pictures. The backgrounds of Lely's portraits are sometimes very dark, and a question may arise whether greater power could not have been obtained, greater force given to the heads, by introducing a lighter background or foliage of a lighter colour; such, however, was not Lely's favourite manner of painting. He preferred managing his colours as simply as possible, and loved to make the busts of his female sitters the chief—almost only attraction. This will explain the semi unfinished character of the backgrounds of many of his pictures; sometimes the rocks, trees, and distant scenery, as well as the drapery, are painted with little more than burnt-umber and yellow ochre. Lely gave to his draperies a mineral or gritty texture; in some cases the high lights of the same have the appearance of being painted in tempera, and afterwards glazed, although the writer does not suppose such to be the case. It will be found that he had a partiality for yellow and orange dresses; he was likewise fond of introducing a spandrel of fancy stonework round his three-quarter pictures, or else simply a stone wall or tablet in front of his small portraits. There are large pictures by Lely in which he has introduced several figures; in composition they seem to remind us of Vandyck, but not in other respects. Although often coarse and slight, yet they are painted with too much freedom to appear common in any way; he gave great freshness to the landscape-backgrounds of these large pictures, introducing bright skies with large white clouds floating about. If any part annoys us in these works, it is the violent effect of the white drapery, which is often out of harmony with the rest of the picture; perhaps at first a slight glaze may have been passed over these draperies, which has since faded; but the landscape-backgrounds of these pictures generally please us, there is a lightness and a cheerfulness about them which are very pretty. As a rule, Lely's portraits of gentlemen are less highly esteemed than his portraits of ladies, yet some are very excellent pictures, but they are not all pencilled in the crisp bold manner which the writer has endeavoured to explain; for in some examples we find a little light colour scumbled over the shadow tints so lightly as to blend the same with the high lights of the face, which in examples of this kind are laid in with extra impasto, whilst the colour is worked together until the marks of the tool or brush are almost lost. But it must be borne in mind that this was not his usual style of handling; on the contrary, he liked to show the marks of the tool, to stir the colour, or to finish with a spiral stroke. Lely occasionally made drawings and portraits in crayons which are much esteemed by collectors. Generally speaking, Lely's style is much admired, he gave such wonderful substance and relief to his figures, and the arms and hands of his ladies and children are very pretty, whilst the attitudes are considerably less formal, less *volagez*-like, than the attitudes of Vandyck's figures. As his style is so much admired, we find many ready to give considerable prices for portraits which bear his name, even when there is very little of the master's hand in them. We are told that Richard Gibson, the dwarf, copied some of Lely's portraits. Gibson was also a miniature-painter, and was represented in the Loan Collection of Miniatures at the South Kensington Museum, in 1865. About a hundred years after the time of the dwarf, we meet with a crayon-painter of the name of D. Gibson; his portraits are very red, the features being expressed with rather coarse red lines or strokes. There was also a more vigorous portrait-painter of the name of T. Gibson, who flourished in the early part of the eighteenth century; his works remind us more of Kneller than of Lely. John Greenhill was one of Sir Peter Lely's scholars. His copies are highly commended, but his original works vary considerably in merit; some are very dry and colourless, but a few are finely pencilled—are pencilled broadly, in the manner of Vandyck. In England, after the Restoration, portrait-painters met with more encouragement than painters of fancy subjects. In Pilkington, we read of Balthasar Van Lemens coming to London after the Restoration, but he was unsuccessful in finding employment. Little is now known of his works, but he occasionally painted humorous subjects, and he had a nice taste for landscape-background painting. The dictionaries inform us that Lely employed an artist of the name of Henry Lankrink to paint the draperies and accessories of many of his portraits.

LEMENS, BALTHASAR VAN. *See* LELY.

LEMWAERDT. *See* MOLENAER.

LENS, BERNARD, the Younger. Died in London in 1741.

Sale in 1796.	
<i>Jacob More, Esq., and Mons. Liss.</i>	
Two Ladies of the Melcombe Family; a miniature . . . . .	£1 1 0

This artist was represented in the Loan Collection of Miniatures, at South Kensington, in 1865.

**LENS, ANDRÉ CORNEILLE.** Born at Antwerp in 1739; died in 1832. Pupil of Eyckens and of Balthasar Beschey. Flemish School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
Venus punishing Cupid . . . . . £21 10 6

1816.

*Henry Hope, Esq.*  
Venus punishing Cupid . . . . . 26 15 6

The above artist was happy and pleasing in his compositions, but his colouring is usually pale, and he was by no means a powerful painter. By his style of painting we are led to infer that he practised a good deal in crayons and water-colours. It would appear that there were a great many painters of this name, for in addition to the four miniature-painters who were represented in the Loan Exhibition at Kensington in 1865, there was a P. P. Lens, who used to sign his portraits in very large letters, and painted about the middle of the last century. The life-sized portraits of the latter are finished with singular neatness and care, and he loved to work up the backgrounds, books, furniture, and accessories in the painstaking manner of old Arthur Devis.

LEPELÉ.

Sale in 1806.

*Marquis of Lansdowne.*  
An Old Man with Vegetables . . . . . £7 7 0  
LEWIS, C.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
A Pair of Flower Pieces . . . . . £5 2 6  
Dead Game . . . . . 2 12 6

1825.

A Pair of Fruit Pieces . . . . . 2 0 0

This artist painted about the middle of the last century, and finished his pictures very neatly. There is no account of him in the dictionaries, but it is not unlikely that he was related to Mr. Lewis, a portrait-painter of the same period. He painted groups of dead birds very well; they really appear to be lying down, as he managed the perspective cleverly; and for an English still-life painter of the last century he may be called a bright colourist.

LEYDEN, LUCAS VAN. See LUCAS JACOBS.

**LIBERI, CAVALIERE PIETRO.** Born at Padua in 1605; died in 1687. Pupil of Alessandro Vorator. Venetian School.

Sale in 1822.

*Marquis of Dulo.*  
A Magdalen . . . . . £3 5 0

**LICINIO, CAV. GIO. ANTONIO,** called PORDENONE. Born in 1483; died in 1630. Pupil of Pellegrino da San Daniele. Venetian School.

Sale in 1804.

Christ Betrayed . . . . . £115 10 0

1805.

Christ Mocked . . . . . 31 10 0

1806.

*Sir George Yonge, Bart.*  
The Woman accused of Adultery . . . . . 525 0 0

1813.

*John Willett Willett, Esq.*  
The Woman taken in Adultery . . . . . 283 10 0

1819.

*John Knight, Esq.*  
Christ at Emmaus. Bought in at . . . . . 59 17 0

1839.

*Sir Henry Oxenden, Bart.*  
Christ in the Temple disputing with the Doctors . . . . . 85 1 0

Pordenone's single heads frequently remind us of portraits by Leonardo Bussano; although the heads of the former are grander in design, apparently belonging to a higher type or school, yet they are not always as pleasing as the best heads of Bassano. There is a great deal of the grandeur of Parmegiano in Pordenone's and Farinato's female figures. As a rule, Pordenone's historical and fancy subjects are very richly coloured. Bryan tells us that Licinio assumed the name of 'Regillio,' and there is a small medallion engraving of him, which is inscribed 'Jean Antoine Regillio.'

**LIEVENS, JAN.** Born at Leyden in 1607; died about 1663. Pupil of George Van Schooten and of Peter Lastman. Dutch School.

Sale in 1801.

Head of an Old Man . . . . . £10 10 0

1802.

*Countess of Holderness.*  
A Man's Portrait . . . . . 9 9 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Portrait of an Old Man . . . . . 46 4 0

1804.

*— Bryan, Esq.*  
A Female Miser . . . . . 1 0

Lieven's is remembered as a favourite portrait-painter as well as for his historical pictures. He painted many excellent portraits and many fine intelligent heads, chiefly of old men; some of the latter, however, would be much finer if they had been painted with a greater body of colour, more impasto as it were. He occasionally painted semi-grotesque heads, and it may be remarked of his portraits and fancy heads generally that they partake less of the feeling of Rembrandt than his historical pictures. Lievens's historical works have so much of Rembrandt's feeling in them that many people are in the habit of speaking of Lievens as one of Rembrandt's School, but it appears from his biography that he was merely a fellow student with Rembrandt under Lastman. Still it is not improbable that a man of Lievens's taste was not slow in perceiving that his brother student was a far greater painter than their master, and therefore wisely sought his advice and endeavoured to emulate him in his wonderful pictures of light and shade. Some of Lievens's pictures are so good that many will not allow them to be given to any other hand than that of Rembrandt. In Lievens's chiaroscuro paintings, and in his pictures of sun-rays striking into darkened rooms, we generally notice a singular coolness preserved in certain parts, as though he aimed at giving greater brightness to the subject by leaving some of the faces and robes so cool and bluish. Then in other examples he preferred introducing a greater number of bright colours in the dresses than Rembrandt did. His small heads are remarkably well painted, yet they do not possess the vigorous touching or pencilling of Rembrandt; we may describe them as neatly finished—finished with a kind of wiry touch; this wiriness is particularly observable in the fingers, which are curiously rounded, and the nails are very plainly seen. Finally, we may observe that whilst many of Lievens's pictures are very Rembrandtish in effect, yet, after all, the models are usually very different from Rembrandt's. We occasionally meet with studies which are painted in little more than two colours, and although generally ascribed to Rembrandt, yet more probably they are by the hand of Lievens, especially if the fingers are rounded with the neat wiry strokes already referred to. Some of these studies are painted in brown and white, and afterwards glazed in parts with a richer colour.

LIGNANO.

Sale in 1802.

*Duke of Bridgewater, &c.*  
The Virgin and Child . . . . . £5 15 6

**LIGOZZI, GIACOMO.** Born at Verona in 1543; died in 1627. Pupil of Paolo Veronese. Veronese School.

Sale in 1815.

*Edward Cox, Esq.*  
An Historical Drawing . . . . . £2 0 0

LILLY, E. See DENNER.

LILY, PETER. See DENNER.

**LIMBORGH, HENRY VAN.** Born at Rotterdam about the year 1680; died in 1758. Pupil of Adrian Vander Werf. Dutch School.

Sale in 1811.

*Henry Hope, Esq.*  
Hercules and Omphale, with Cupids . . . . . £13 2 6

LIN, HANS VAN. See JAN MIEL.

LINCK.

Sale in 1808.

*Sir Richard Sullivan, Bart.*  
Head of a Rabbi . . . . . £5 5 0

LINDO, F. See BANCK.

LINDONIO (of Milan).

Sale in 1801.

*Sir William Hamilton.*  
Study of Goats; in oil . . . . . £1 8 0  
Ditto, in chalk . . . . . }

**LINGELBACH, JAN.** Born at Frankfort-on-the-Maine in 1625; died in 1687. Dutch School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
An Encampment of an Army . . . . . £24 3 0

1801.

An Encampment . . . . . 42 0 0

Italian Peasants . . . . . 11 11 0

Banditti plundering a Village . . . . . 10 10 0

Italian Peasants Merry-making . . . . . 30 9 0

1802.

*Countess of Holderness.*  
An Italian Market . . . . . 55 13 0

Horses and Figures . . . . . 6 16 6

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Hawking . . . . . 43 1 0

A Turkish Senport . . . . . 166 0 0

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<i>Richard Walker, Esq.</i>	1803.	
An Encampment . . . . .	£32 11 0	
— <i>Bryan, Esq.</i>	1804.	
An Encampment . . . . .	74 11 0	
Italian Travellers Reposing . . . . .	42 0 0	
<i>Edward Core, Esq.</i>	1807.	
View of Ponte Mola . . . . .	27 6 0	
<i>Henry Hope Esq.</i>	1811.	
A Team of barge Horses ascending the steep Bank of a River . . . . .	43 1 0	
Market Scene in the Forum at Rome . . . . .	100 16 0	
<i>Marquis of Bute.</i>	1822.	
A Landscape and Figures . . . . .	111 6 0	
<i>Ralph Bernal, Esq.</i>	1824.	
A Landscape, with Figures, Horses, &c. . . . .	61 19 0	
<i>1826.</i>		
The Battle of Lepanto . . . . .	20 0 0	
<i>1827.</i>		
<i>Duke of Bedford.</i>		
A Landscape, with a mounted Cavalier and Lady at the Door of an Inn . . . . .	47 5 0	
Italian Peasants Merry-making at the Door of an Inn . . . . .	18 18 0	
Farriers shoeing a Horse . . . . .	10 10 0	
<i>1828.</i>		
<i>M. M. Zachary, Esq.</i>		
View of a Seaport in the Levant; from Mr. Eyecoot's collection . . . . .	257 5 0	
<i>1829.</i>		
<i>Thomas Emmerson, Esq.</i>		
An Italian Market, with Figures; from the collection of Mr. Brentano, of Amsterdam . . . . .	131 15 0	
<i>1838.</i>		
<i>William Esdaile, Esq.</i>		
Travelling Peasants seated on a Bank, and a Man with Horses . . . . .	23 12 6	
<i>1840.</i>		
<i>William Hastings, Esq.</i>		
A Seaport in the Levant . . . . .	61 8 6	
<i>1841.</i>		
<i>Hon. Lady Stuart.</i>		
Landscape, with a Hay-cart . . . . .	176 8 0	
<i>1848.</i>		
<i>Count de Morny.</i>		
The Departure for the Chase . . . . .	115 10 0	
<i>1850.</i>		
<i>Earl of Ashburnham.</i>		
A View in Italy, with a Carriage halting at an Inn; Soldiers gaming in the Foreground . . . . .	262 10 0	
<i>1861.</i>		
<i>Charles Scarisbrick, Esq.</i>		
A Landscape, with Figures loading a Hay-cart . . . . .	65 2 0	
An Italian Market, with numerous Figures . . . . .	25 4 0	
<i>1862.</i>		
<i>W. W. Burdon, Esq.</i>		
A View of a Town in Italy, with itinerant Musicians . . . . .	21 0 0	
The Hay-cart . . . . .	220 10 0	
A View in the Forum at Rome, with a Lady giving Alms to the Poor . . . . .	32 11 0	

Like many of the Dutch painters of the seventeenth century, Lingelbach profited by a lengthened tour in Italy, and has left us many interesting views of Italian scenery; but some of his best pictures are his crowded market scenes in the Forum, and his seaports in the Levant. They may well be described as crowded scenes, for Lingelbach was a great figure-painter, and, like Van Uff, he was fond of painting large assemblies of figures, all busily engaged, and many of them gaily habited. He appears to have been partial to architectural compositions, and his pictures are prettily made up of obelisks, elegant archways, and ornamented or semi-classical fountains. As a rule his colouring is peculiarly cool and silvery, and his manner of pencilling, as exhibited in the figures, is firm and sharp. It would appear that he was held in high esteem as a figure-painter by his brother artists, for we find that the best landscape-painters of his time were constantly seeking his assistance to insert figures and horses into their pictures. He possessed in some degree the power of varying his style of figure-painting. Thus his small figures of cavaliers, peasants, banditti, &c., which we find in the landscapes of Ruysdael, Wymants, and other painters, are often very unlike the figures which he introduced in his own views of Italian markets. It is but reasonable to sup-

pose that he purposely altered his style of pencilling, with the view of making them harmonise better with the pictures which he worked on. The figures which he inserted in these landscapes are very spirited and clever, the best being usually about three inches high. His larger figures have often too much in them, and draw away our attention too much from the richly wooded avenues and refreshing waterfalls. Then, again, although Lingelbach was great as a figure-painter, yet in landscapes requiring very small figures he could not put them in with that degree of spirit, or give them that exquisite finish, which we find in Adrian Vande Velde's minute figures, and he was, besides, inferior to Adrian Vande Velde as an animal-painter. Gobaw's subjects or compositions are similar to Lingelbach's. His colouring, however, is too brown or too red, so that his works are not agreeable. Gonotar's pictures of soldiers regaling, and other similar subjects, are painted in a clear and silvery manner, and are not unlike Lingelbach's weaker works. Gonotar painted the hands of his figures in the neat delicate manner of Jan Miel.

LINT, HENRY VAN. Flourished about the latter part of the seventeenth century.

<i>Sale in 1802.</i>		
A View near Tivoli . . . . .	£5 18 0	
<i>1803.</i>		
<i>Richard Walker, Esq.</i>		
An Italian Landscape . . . . .	3 15 0	
<i>1804.</i>		
— <i>Borellis, Esq.</i>		
A Landscape and Figures . . . . .	5 10 0	
Ditto, the companion . . . . .	4 4 0	
Landscape and Figures . . . . .	8 18 6	
Ditto, the companion . . . . .	8 18 6	
<i>1806.</i>		
<i>Marquis of Lansdowne.</i>		
A Landscape and Figures . . . . .	9 0 0	
<i>1822.</i>		
<i>Marquis of Bute.</i>		
A small Italian Landscape . . . . .	5 5 0	
<i>1833.</i>		
A View in Italy . . . . .	4 4 0	
<i>1834.</i>		
<i>Viscountess Hampden.</i>		
A View in Rome, with a Horse Fair . . . . .	} 8 8 0	
Ruins near Rome . . . . .		

The Italian landscapes of this painter are much admired by collectors, particularly his views in the vicinity of the Capitol. They are superior to Occhiali's in pencilling and delicacy of finish, and will class with topographical pictures of the first class. Like Canaletto, he appears to have had a method of painting of his own. Many of his views are painted on water-colour grounds, and he seems afterwards to have mixed very little oil with his pigments, so that some of his pictures appear to be painted in little more than distemper, and are easily injured by damp. Whilst the colouring of his pictures is bright, yet the aerial perspective of them is well preserved, and although he introduced a great many buildings, and indulged his taste in working up the foreground leaves and pebbles with untiring accuracy, yet he contrived to preserve an agreeable harmony of tints throughout his works.

LINTHORST, J. Born at Amsterdam in 1755; died at Amsterdam in 1815. Dutch School.

<i>Sale in 1827.</i>		
Fruit and Flowers . . . . .	£3 5 0	
<i>1829.</i>		
Flowers and Insects . . . . .	3 15 0	
There is a freshness in this painter's fruit and flower pieces which we rarely see in oil-paintings. As a colourist, he was very superior to Baptiste, and his compositions are also agreeable. He would sometimes introduce in the backgrounds of his fruit or flower pieces trees and landscape. He painted nuts and grapes very nicely; and he also painted large flowers and large leaves very well.		

LIOTARD, JOHN STEPHEN, called THE TURK. Born at Geneva in 1702; died about 1790.

<i>Sale in 1801.</i>		
Two Heads in Crayons . . . . .	£0 16 6	
Miniatures of the late King of France and his Queen, &c. . . . .	4 14 6	
Ditto of the Empress of Russia and of the late Queen of France . . . . .	8 18 6	
An Enamel of a Shepherdess, with Cattle, after P. Potter and K. du Jardin . . . . .	10 10 0	
<i>1802.</i>		
<i>Duke of St. Albans.</i>		
Portraits of a Young Lady and Governess at Breakfast; in crayons; from the Earl of Beborough's collection . . . . .	88 17 0	
<i>1829.</i>		
<i>John Webb, Esq.</i>		
A Miniature of Vander Werf, the Painter . . . . .	0 18 0	
Ditto of John, Earl Powlett . . . . .	0 10 6	

Several of this artist's miniatures were exhibited at the Loan Collection of Miniatures at South Kensington in 1865.

LIPPI, FRA FILIPPO. See TOMMASO GUIDI.

LIPPI, FILIPPINO. See TOMMASO GUIDI.

LIS (or LYS), JAN VANDER. Born at Breda in 1600; died in 1657. Pupil of Cornelius Poelenburg. Dutch School.

Sale in 1801.

— *Slade, Esq.*  
Nymphs and Satyrs . . . . . £1 6 0  
Landscape, with Ruins . . . . . 1 1 0  
Nymphs Reposing . . . . . 1 15 0

1803.

*Coynt de Hagen.*  
Landscape, with bacchanalian Figures . . . . . 3 0 0

1823.

*Rev. Edward Balmo.*  
A Conversation . . . . . 9 0 0

LIVERSEGE, HENRY. Born at Manchester in 1803; died in 1832. English School.

Sale in 1863.

*Elhanan Bicknell, Esq.*  
The Present . . . . . £19 19 0

This artist, like Stuart Newton, Leslie, and Clint, was very successful in painting dramatic works and illustrations of favourite stories. His scenes are capably represented, and he was fond of introducing humour or fun in his pictures. Some of Liversege's and Egg's works are a little alike. Considering the period of his painting, we may speak of Liversege as one of the great modernisers of English painting, in regard to style and the free use of brilliant colours.

LIZARS.

Sale in 1813.

The Politician. Bought in at . . . . . £5 0 0

LOCATELLI. See LUCATELLI.

LOGGAN, DAVID. See DORSON.

LOIR, NICHOLAS. See N. POUSSIN.

LOMAZZO, GIOVANNI PAOLO. Born at Milan in 1539. Pupil of Giovanni Battista della Cerva. Milanese School.

Sale in 1828.

*M. M. Zachary, Esq.*  
St. John; a study . . . . . £21 0 0

LOMBARD, LAMBERT. See ANDREA VANNUCCHI.

LOMI, ORAZIO, called GENTILESCHI. Born at Pisa in 1563; died in London in 1647. Pupil of Aurelio Lomi. Tuscan School.

Sale in 1838.

*M. M. Zachary, Esq.*  
Head of a Youth . . . . . £14 0 0

The portraits and historical pictures of this master were much commended during his lifetime, and there can be no doubt but that many of his works possess considerable merit. On the other hand, there are pictures by him which are attractive because they are brilliant and effective; yet if we admit that they are curious and carefully pencilled, we cannot avoid feeling that they are deficient in regard to the higher principles of art, and wanting in that display of taste without which painting can never be made enjoyable. Gentileschi's manner of pencilling may be compared to Benedetto Gennari's; he gave a smoothness of surface to the colour, and his tints are often carefully blended.

LONDONIO, FRANCESCO. See ZUCCARELLI.

LONSDALE, JAMES. See SIR THOMAS LAWRENCE.

LOO, CHARLES-ANDRÉ VAN. Born at Nice in 1705; died in Paris in 1765. Pupil of Jean Baptiste Van Loo.

Sale in 1803.

Danae . . . . . £4 16 0

1827.

Three Views near Rome . . . . . 12 12 0  
Ditto . . . . . 9 9 0

1829.

*Lord Gwydir.*  
A Female leaning over a Balcony, and a Man behind in a Masquerade Dress . . . . . 48 6 0

1830.

A Pair of small Landscapes . . . . . 6 15 0

1833.

A Portrait of Madame Pompadour . . . . . 5 5 0

1837.

A Concert of three Figures . . . . . 6 12 0

1839.

A Lady playing the Guitar . . . . . 8 5 0

*William Mellish, Esq.*  
The Continuance of Scipio . . . . . 16 15 0

Cupid, as Mars, addressing an Army of Cupids . . . . . £31 10 0

In the catalogue of the Louvre this painter's name appears under the letter 'L,' yet his own signature is Vanloo, and his brother Jean Baptiste Vanloo signed his name in the same way. There were three other painters of the same name, and in catalogues they not unfrequently get confounded together. Thus the small landscapes entered in the above notes are most likely by Peter Van Loo, and the portrait of Madame Pompadour by Jean Baptiste Vanloo; the other members of the family were Louis Vanloo and Louis Michel Vanloo. Charles Vanloo was happy in a variety of subjects. We have by him some elaborately finished religious pictures, a great many classical and mythological works, and a few portraits. His groups of children and cupids, which are composed and coloured a little in the manner of Boucher, are remarkably pretty; the skies of these pictures are singularly bright and pearly, and he used a great deal of vermilion in the flesh tints. Jean Baptiste Vanloo, whilst known as a painter of fancy subjects, yet appears to have been the best portrait-painter of the family. Although his style of painting is not much appreciated at the present day—at least not in England—still we must allow that technically he was a painter of considerable merit—a painstaking artist—one who considered it his duty never to finish any part of a portrait in a slovenly manner. He seems also to have painted with the view that his pictures should wear well, and they are almost as solidly painted as the portraits of Pompeo Battoni. Whilst many of them are agreeable and effective pictures, others would be far better if the flesh tints were not so purple and red. John Giles Eschard was one of Jean Baptiste's Vanloo's pupils. His portraits are not fine, but they are very neatly and carefully finished; he painted the eyes well.

LOOTENS (LOTEN, or LOTENS), JOHN. Born in Holland; died in London about 1680.

Sale in 1801.

— *Slade, Esq.*  
A Landscape . . . . . £1 3 0

1803.

*Robert Slade, Esq.*  
Mercury and Argus . . . . . 2 10 0

A Landscape . . . . . 1 15 0

*Richard Walker, Esq.*  
A Landscape and Figures . . . . . 3 10 0

A Landscape and Figures . . . . . 2 0 0  
A Woody Scene . . . . . 2 2 0

1821.

*Marchioness of Thomond.*  
Alpine Scenery, with Figures crossing a Bridge over a Ravine . . . . . 22 1 0

A Woody Scene, with Figures passing over a Bridge . . . . . 35 14 0

1827.

A Woody Pass, with distant View of a City . . . . . 3 3 0

1829.

*Earl of Liverpool.*  
View at the Entrance to a Town . . . . . 6 10 0

The compositions of this painter are pleasing, and he seems to have worked with the view of emulating Ruysdael and Waterloo. There is even a boldness about some of his landscapes, and the richly worked up foliage is far from being unpleasant to the eye. At the same time we must acknowledge that there is often a want of force in the foregrounds of his pictures, as well as in the figures. He was most successful in his views of sunny lanes.

LORME (or DE L'ORME), A. DE. Flourished during the latter part of the seventeenth century. Dutch School.

Sale in 1839.

*Sir Henry Oxenden, Bart.*  
Interior of a Flemish Cathedral, with Figures . . . . . £16 5 6

This artist was a famous painter of interiors of churches and cathedrals. His works are rare, and those who are acquainted with them may feel that there is too great a sameness in the colouring and general effect of them; but all who know them must allow that at least some of his pictures are very fine. His colouring is altogether different from the colouring of Neefs and Steenwyck. De Lorme was partial to warm tints, and introduced a great deal of yellow and brown in the walls and pillars of his churches. He had an excellent eye for perspective, which may be seen, not merely in the general management of the roofs and wall-lines, but more particularly in the excellent painting of the costly marble floors. Lastly, De Lorme was a great studier of 'light and shade.' Some of his works exhibit admirable effects of this kind, yet much of the illusion is produced by means of torches. As a figure-painter he does not appear to have been particularly successful, and his best pictures are ornamented with figures by other painters.

LORRAINE. See CLAUDE GELLÉE.

**LOTI (or LOTH), GIOVANNI CARLO.** Born at Munich in 1632; died in 1698. Pupil of Michael Angelo di Caravaggio and of Cavaliere Pietro Liberi. Roman School.

Sale in 1805.

**St. Jerome** . . . . . £31 10 0

**LOTTO, LORENZO.** Born at Venice about 1480; died at Loreto about 1558. Pupil of Giovanni Bellini. Venetian School.

Sale in 1821.

**William Clay, Esq.**  
**The Holy Family, with St. Catharine; after Palma Vecchio** . . . . . £23 2 0

This painter finished his works highly and delicately, yet his touch is rather 'woolly' than 'decided.' He adhered to the Venetian type, but his cool face-shadows remind us of Barocci. He would sometimes represent the busts of two or three figures in one picture against a dark background, which recalls the Bellini style of portraiture.

**LOUTHERBOURG, PHILIP JAMES DE, R.A.** Born at Strasbourg in 1740; died in London in 1812. Pupil of Tiepcheen, of Vanloo, and of Casanova. English School.

Sale in 1802.

**William Beckford, Esq., of Fonthill.**  
A View of Conway Castle . . . . . £46 4 0  
A View of Grassinero Mill, in Wales . . . . . 39 18 0  
A Cottage in a Wood . . . . . 46 4 0  
A View in Wales, rocky Scenery . . . . . 53 11 0  
A Storm and Shipwreck, with Banditti and other Figures . . . . . 84 0 0

**The Fall of the Rhine at Sunset, with Figures** . . . . . 51 9 0  
**Ditto, by Moonlight** . . . . . 52 10 0

1803.

**A Sea Piece; a Storm** . . . . . 8 8 0

1809.

**A View in the South of France** . . . . . 34 13 0

1813.

**A View in Otaheite; after a sketch by Webber.**  
**Bought in at** . . . . . 10 10 0

1819.

**Mathew Mitchell, Esq.**  
**Halt of a Wagon at a Public-house** . . . . . 20 9 6  
**A Groom watering Horses** . . . . . 16 16 0

1823.

**David Garrick, Esq.**  
**Interior of a Coffee-room; a drawing in bistre** . . . . . 4 12 0  
**Two Drawings in Bistre, of Peasants and Cattle** . . . . . 3 15 0  
**Pastoral Figures** . . . . . 30 9 0  
**Ditto** . . . . . 47 15 0  
**A Shepherd and his Child, with a Group of Cows in a Landscape** . . . . . 104 19 0

1825.

**A View of Highgate Hill, a Stage-coach on the Road** . . . . . 15 15 0

1826.

**J. W. Steers, Esq.**  
**A View of a Ruined Castle, with a Cascade and Mountainous Scenery** . . . . . 105 0 0

1827.

**Lord de Tabley.**  
**An Avalanche** . . . . . 278 5 0

**Dutch Fisherman on a Sea-shore** . . . . . 17 17 0

1833.

**Peasants Reposing** . . . . . 11 11 0

1837.

**Sir Francis Freeling, Bart.**  
**Cows Watering** . . . . . 15 4 6  
**A Cart, with Figures, on a Road** . . . . . 10 5 0

1840.

**William Hastings, Esq.**  
**A Landscape, with Cattle and Figures** . . . . . 21 10 6

1843.

**Sir Thomas Baring, Bart.**  
**The Fire of London, with Groups of Figures assembled under the Arch of a Bridge** . . . . . 210 0 0

1863.

**John Alnutt, Esq.**  
**Satan apostrophising the Sun; in bistre** . . . . . 1 0 0  
**A Landscape, with a Male and Female Peasant driving Cattle and Sheep on a Road** . . . . . 34 13 0  
**A Landscape, with a Trooper on a White Horse, in conversation with a Girl, who is offering Fruit** . . . . . 27 6 0

The war-subjects of this painter are of considerable historical interest, independent of their artistic merit. In his battle pieces, in which he has introduced a great deal of fire and smoke, it will be seen that the effects of the same do not harmonise so well with his favourite bright green foliage as they would with cooler tints; at least, the contrasts are not so

well exhibited. His naval pictures please us because there is so much industry shown in the working of the details. A few of his landscapes are of an enormous size, and, as large landscapes are not usually cared for, we almost regret to find so much valuable labour and 'quality' bestowed on them. De Louthembourg's rocky scenes are coloured a little in the manner of Arnald; whilst the bright draperies of the figures and the brightly coloured, highly finished foregrounds remind us more of Veruet. Arnald cared less for brilliant effects of 'light and shade,' but De Louthembourg was always studying sky effects, sunshine after a storm, and similar effects. De Louthembourg's landscapes are not all alike. Some of his small pastoral scenes are very different in *modus* from his stormy and semi-decorative landscapes. The cattle are prettily painted in these cabinet examples, and the landscape backgrounds are very masterly. His morning scenes painted with cool colours are often very agreeable, and the figures and horses are put in with singular neatness and precision; they remind us of Ibbetson's figures and horses. We can only discover a very slight analogy between the works of Casanova and De Louthembourg.

LOVING, ED. See DENNER.

**LUCATELLI (or LOCATELLI), ANDREA.** Flourished in the latter part of the seventeenth century. Roman School.

Sale in 1801.

**Earl of Besborough.**  
**An Italian Farmyard** . . . . . £5 5 0

**A View in Italy** . . . . . 7 0 0

**A Landscape, with Figures** . . . . . 35 4 0

1802.

**W. Beckford, Esq., of Fonthill.**  
**An Italian Landscape, with Figures** . . . . . 10 10 0

1803.

**Richard Walker, Esq.**  
**A Landscape, with Figures** . . . . . 27 6 0

1812.

**Charles Lambert, Esq.**  
**A Landscape and Figures** . . . . . 21 10 6  
**The companion** . . . . . 19 8 6

1825.

**A Landscape; River Scene, with Boatmen** . . . . . 8 10 0

1829.

**Samuel Tansley, Esq.**  
**An upright Landscape, with Figures reposing near a Stream** . . . . . 8 8 0

**Lord Gwydir.**  
**A View of Tivoli, with Figures** . . . . . 7 7 0  
**A River Scene, with Figures** . . . . . 16 16 0

**Earl of Liverpool.**  
**A Pair of Landscapes** . . . . . 12 12 0

1830.

**Italian Peasants Sheep-shearing** . . . . . 16 5 6  
**Villago Repasts; a pair** . . . . . 14 3

1866.

**Samuel Rogers, Esq.**  
**An Italian Landscape** . . . . . 4 14 6

**An Italian Landscape, with Ruins, and Figures Angling** . . . . . 25 4 0

1863.

**Right Hon. Lord Lyndhurst.**  
**A woody Landscape, with Buildings and Figures** . . . . . 4 4 0

The river views and coast scenes of this painter are pleasing pictures of their class. His pictures of rocky scenery, covered with wild and broken trees, are like very pale, half washed out Salvator Rossas. We occasionally meet with land-storms by this painter; on some of them he bestowed great pains, and coloured them well, so that they remind us of Tempesta's storm scenes. It may be further remarked of this painter, that although he could manage still-river water very fairly, yet in painting the sea, or in painting running water, he was generally unsuccessful. His small pictures are occasionally highly and delicately finished, the foliage being much finer or neater than we see it in the cabinet works of Orizonte; he likewise bestowed great pains on the tiny figures which decorate his small classical pictures.

**LUINI, BERNARDINO.** Born at Luino in 1640; living in 1630. Follower, and probably pupil, of Leonardo da Vinci. Lombard School.

Sale in 1805.

**A Portrait of Calvin in his Study** . . . . . £141 5 0

1829.

**A Magdalen** . . . . . 70 0 0

Little is known of the works of this great master in England; and the few examples we have, unless they happen to belong to true connoisseurs, are usually ascribed to Leonardo da Vinci. The Lombard type is perfectly preserved in his works, and he bestowed on his pictures a degree of labour which is highly prized by lovers of 'finish.' In painting, we meet with various kinds of elaborate finish, but the most beautiful is exhibited in the works of the Leonardo School; it is not merely finer in species, but it assimilates to perfection with the type of the school, and with the designs of the different masters of it. Luini introduced a variety of bright colours in his pictures; and he could paint a graceful Madonna and smiling Bambino with as much, if not greater feeling than any of the Leonardo School. The conceptions of Leonardo da Vinci were the foundation of his works, yet in carrying out these conceptions, and in the various ornaments of the structures, Luini could display considerable invention and boldness. There is great solemnity in his subjects, a purity of taste which recalls the 'treatment' of the earliest schools of Florence. In his religious subjects it will be seen that his female figures are exquisitely beautiful, and we can study them with the greater pleasure because he has introduced them in so many different positions and attitudes. Unless we except Raffaele and the Caposcuola of Lombardy, we cannot find any one to surpass Luini in his designs of female saints; they are so simple, and at the same time so grand. The landscape and architectural backgrounds of his pictures are very fine and curious, although they are inferior to some of the landscape backgrounds of Cesare da Sesto.

LUNDENS, GERRIT (or GERARD). Flourished during the latter part of the seventeenth century. Dutch School.

Sale in 1802.  
A Smith's Forge, with a number of Figures . . . £3 15 6

1813.  
*John Willett Willett, Esq.*  
Dutch Painters at an Inn; from Sir L. Schaub's collection . . . 21 0 0

1837.  
A Fair in a Dutch Town . . . 18 18 0

1839.  
*Sir Henry Oxenden, Bart.*  
An Interior, with a Musical Party . . . 8 10 0

MAAS, DIRK (or THRODOR). See HUGHTENBURGH.

MAAS, N. See MAES.

MAASIS, P.

Sale in 1813.  
A Pair of Sculptural Subjects . . . £3 0 0

MABUSE (or MALBEUGIUS), JAN DE. See GOSSAERT.  
MADON.

Sale in 1848.  
*Count de Morny.*  
An Interior, with many Figures . . . £115 10 0

MAES, NICHOLAS. Born at Dort in 1632; died in 1693.  
Pupil of Rembrandt. Dutch School.

Sale in 1823.  
Portrait of the Prince of Orange . . . £28 10 6

1824.  
*Ralph Bernal, Esq.*  
Portrait of an Old Woman . . . 44 2 0  
Interior; a Girl rocking a Cradle . . . 73 10 0  
Interior; a Female paring Apples, &c. . . 63 0 0  
Interior of a Kitchen . . . 84 0 0

1826.  
*Admiral Lord Radstock.*  
Portrait of a Lady, with a Book and Spectacles in her Hand . . . 33 12 0  
A Man asleep in a Chair; and a Woman picking his Pocket . . . 111 0 0

1828.  
*M. M. Zachary, Esq.*  
Interior of an Apartment, with a Woman paring Apples; from Mr. Bernal's collection . . . 146 0 0

1830.  
*E. Westall, Esq., E.A.*  
Portrait of an Old Lady . . . 26 5 0

1833.  
A Dutch Kitchen, with a Servant at a Pump . . . 136 10 0

1848.  
*William Wells, Esq.*  
A Dutch Town, with a Boy asking Alms of a Lady . . . 500 5 0

1858.  
*Colonel Hugh Baillie.*  
Portrait of a Gentleman in a Black Dress and White Lace Collar . . . 21 0 0

1848.

*William Wells, Esq.*  
A Village Feast, with Figures Dancing . . . £3 8 0

1861.

*Charles Scarisbrick, Esq.*  
Interior, with a Village Surgeon operating on the Back of a Peasant . . . 13 13 0

Besides the painter referred to in the above notes, there was a P. V. Lunden, who was fond of painting Dutch merry-makings and similar subjects to Gerrit. The pictures of the latter painter have been compared to the works of various artists; it will be seen that there is a certain degree of elegance in his figures, and they are sharply pencilled, like the figures of Lingelbach, or they may be compared to miniature copies of Van Harp's figures.

LUNI, O.

Sale in 1820.

*John Webb, Esq.*  
The Meeting of Christ and Mary . . . £10 10 0

LUNY. See N. POCOCK.

LUTTEREL (or LUTTREL), HENRY. Born in Dublin about the year 1650.

Sale in 1801.

*Earl of Besborough.*  
Hobbes of Malmesbury and John Locke; heads in crayons . . . £3 0 0

LUTTERHUYS. See C. JANSSEN.

LUZZI, DON TILO.

Sale in 1801.

*Sir William Hamilton.*  
A Drawing in Water-colour of the Bay of Naples . . . £52 10 0  
Ditto . . . 107 2 0

LYCINII. Flourished about the middle of the sixteenth century.

Sale in 1802.

The Virgin and Child, attended by Saints . . . £6 16 6

## M

1861. \*

*Charles Scarisbrick, Esq.*  
A Woman in a Red Petticoat watching a Child in a Cradle, an Old Woman looking out of the Window . . . £23 2 0

1864.

Portrait of the Artist in a Black Dress and Lace Collar . . . 31 10 0

This master is known as a painter of cabinet interiors, and likewise of life-sized portraits; in both examples his works may be described as very decisive and characteristic, and thus they are comparatively easily recognised in galleries. Now it is curious to observe that the cabinet interiors and the portraits of this painter are so very different from each other in style or *modus* that it is exceedingly difficult to believe that they are by the same hand. The writer is unable to give any information on this question, further than to state that for many years they have been regarded as the works of one painter, and by the monograms it would appear that in both cases they were painted by an artist of the name of Nicholas Maes; only out of the numerous family of that name there may have been two painters of the name of Nicholas. The pictures which Maes painted whilst studying in the School of Rembrandt are great favourites, and some of them are of considerable value. His works of this class exhibit a careful and successful study of 'light and shade;' the effects, however, are often introduced with more of the feeling of De Hooze than of Rembrandt. His interiors are admirable examples of perspective, and he was fond of showing the rays of the sun playing on the walls or on the carpet. His cabinet pictures are brilliantly coloured; the figures are in bright dresses, appearing as though the sun were shining on them, and the flesh tints are also warm and sparkling in colour. Like Rembrandt, he cared little about selecting pretty or elegant models; and really the 'quality' of his works and his fine colouring make us almost indifferent respecting the plainness of his models. The pictures by him which most resemble his master's are painted with fewer gay colours, the backgrounds are very dark, and the flesh tints marvellously bright and sunny; it would appear that some of these examples are early works, as there is a great want of firmness in the pencilling of parts, the hands being expressed with thin and ragged touches. The pictures of the class just alluded to bear some analogy to his sketches, which are very charming in general effect, whilst there is great roughness or indecision shown in the pencilling. The portraits which are attributed to this painter are brilliant and effective



works; many of them class very well with fancy pictures, as the landscape backgrounds are highly finished, whilst in the foreground we may expect to find animals and large vases, or garden objects, which aid in giving a fancy character to his portraits. He introduced a great deal of warm colour in the skies, and for the draperies was partial to crimson lakes and light golden browns. He was happy in giving a sparkling vivacity to his portraits, and particularly to his heads of children, but he sometimes got too much lake into the flesh tints. We are told that John Vollevens studied under Nicholas Maes; but there does not appear to be any analogy in their portraits. Vollevens's portraits are carefully painted, and the flesh shadows are cool and grey. He knew how to draw, and could bestow considerable pains on the hands of his portraits.

**MAGANZA, ALESSANDRO.** Born at Vicenza in 1556; died about 1630. Pupil of his father, Giovanni Battista Maganza, and of Giovanni Antonio Fasolo. Venetian School.

Sale in 1822.

*Marquis of Bute.*  
The Wise Men's Offering . . . . . £2 15 0

**MAIRE, FRANÇOIS LE,** called **POUSSIN LE MAIRE.** Born at Maison-Rouge, near Fontainebleau, in 1620; died in 1688. Pupil of Nicolo Poussin. French School.

Sale in 1802.

A Landscape with Ruins . . . . . £3 0 0

1806.

*Marquis of Lansdowne.*  
The Destruction of Troy, with the introduction of the Wooden Horse, and Meeting of Æneas with Anchises . . . . . 2 2 0  
Historical, with Buildings and a Sepulchral Monument . . . . . 5 15 6

**MALO, VINCENT.** See **STAEVERTS.**

**MALTESE.** See **M. ANGELO,** called **IL CAMPIDOGGIO.**

**MANDER, KAREL VAN.** Born at Meulebeke, near Courtray, in 1548; died at Amsterdam in 1606. Pupil of Lucas de Heere and of Peter Verelck. Dutch School.

Sale in 1811.

*Henry Hope, Esq.*  
Faith; an Allegory . . . . . £5 15 6

The reader will find an interesting account of this painter in the dictionaries, under the name Charles Vanmander. His manner of painting fancy subjects is severe, and his taste for classical art is unmistakably exhibited in his compositions, particularly in the backgrounds of his pictures.

**MANFREDI, BARTOLOMEO.** Born at Mantua in 1574; died about 1617. Pupil of Cristoforo Roncalli. Roman School.

Sale in 1842.

The Unjust Steward . . . . . £6 16 0  
The Troubadours . . . . . 5 0 0

**MANGLARD, ADRIAN.** Born at Lyons in 1695; died in Rome in 1760. French School.

Sale in 1804.

— *Borellis, Esq.*  
An Italian Sea Piece . . . . . £8 0 0  
Ditto . . . . . 7 12 0  
Ditto . . . . . 3 3 0  
Ditto . . . . . 7 12 0

1864.

*Right Hon. Lord Lyndhurst.*  
The Deluge . . . . . 7 7 0

1867.

*Sir F. Adair Roe, Bart.*  
A grand Seaport on the Bay of Naples . . . . . 38 17 0

The seaports and other works of this painter are boldly painted, and in composition are not unlike Claude's. He introduced a great deal of red in the dresses of his figures.

**MANNOZZI, GIOVANNI,** called **GIOVANNI DA SAN GIOVANNI.** Born at San Giovanni, in the Florentine State, in 1590; died in 1636. Pupil of Matteo Rosselli. Tuscan School.

Sale in 1801.

*Sir William Hamilton.*  
Fresco Study of a Head; for subject from Count Ugolino . . . . . £10 10 0

**MANNS (or MANS), F. H.** Flourished during the latter part of the seventeenth century. Dutch School.

Sale in 1825.

A River Scene, with Cottages and Figures . . . . . £4 4 0

1826.

A Pair: a River Scene, with Boats and Figures; and a Frost Piece . . . . . 16 10 0

1829.

A Frost Piece . . . . . 4 10 0

1830.

*Edward Holland, Esq.*  
A Village on the Banks of a River . . . . . 5 5 0

1832.

*Sir George Duckett, Bart.*  
View of a Town on the Banks of a River . . . . . £7 10 0  
**MANCKIRKE.**

Sale in 1831.

*George J. Cholmondeley, Esq.*  
A Lake Scene . . . . . £6 10 0

**MANTEGNA, ANDREA.** Born near Padua in 1431; died in 1506. Pupil of Francesco Squarcione. Paduan School.

Sale in 1837.

St. George killing the Dragon; formerly in the collection of Charles I. . . . . £47 5 0

1856.

*Samuel Rogers, Esq.*  
St. Michael, in Armour, overcoming the Evil Spirit; St. Apollonia, in a Crimson Dress; a pair bought from a shrine in Padua . . . . . 89 5 0

We are indebted to this rare master for developing a new style or species of painting, and the type preserved in his works is very different from the types of the other early schools of Italy. His manner may be best studied by examining his drawings and the well-known cartoons at Hampton Court of the 'Triumph of Caesar.' A considerable number of cabinet pictures, not only on the Continent, but also in England, are ascribed to him, some of them apparently on very little foundation. Amongst his pupils were two of his sons. The elder—viz., Francesco—finished his cabinet pictures in an elaborate manner, and they visibly retain the severity of the early Paduan School.

**MARAIS, DES.**

Sale in 1805.

The Visit of Tarquin and his Companions to Lucretia . . . . . £12 12 0

**MARATTI, CARLO.** Born at Camurano in 1625; died at Rome in 1713. Pupil of Andrea Sacchi. Roman School.

Sale in 1763.

*Earl Waldegrave.*  
The Nativity . . . . . £13 2 6

1801.

*Earl of Besborough.*  
A Head of Bianchini . . . . . 9 19 6

1802.

The Holy Family, with Angels . . . . . 10 10 0

The Assumption of the Virgin; a design for a ceiling . . . . . 6 16 6

*Lord Darnley.*

Diana Bathing . . . . . 12 12 0

1806.

*Marquis of Lansdowne.*  
Copy of Correggio's 'Marriage of St. Catherine'. . . . . 21 0 0

1807.

*Edward Core, Esq.*  
A Madonna Reading . . . . . 18 7 6

1813.

*John Willett Willett, Esq.*  
The Triumph of Galatea; from the Orleans Collection . . . . . 55 13 0

1815.

*W. Comyns, Esq.*  
The Holy Family, the Virgin teaching the Infant Christ to read . . . . . 15 4 6

1816.

*Henry Hope, Esq.*  
Cupids, with Festoons of Flowers; by M. di Fiore . . . . . 17 6 6  
A Magdalen . . . . . 14 3 6  
The Holy Family . . . . . 40 19 0  
The Virgin and Infant Christ, with Angels . . . . . 87 3 0

1821.

*Marchioness of Thomond.*  
Time's Boat; from Bishop Newton's collection . . . . . 16 16 0

1826.

*Admiral Lord Radstock.*  
The Holy Family, in a Garden . . . . . 84 0 0

1832.

*Earl of Mulgrave.*  
Santa Clara, with Angels . . . . . 23 2 0

1836.

St. George; a study after Correggio . . . . . 24 3 0

1839.

*William Mellish, Esq.*  
The Holy Family . . . . . 32 0 6

1841.

*Marquis of Camden, K.G.*  
The Holy Family . . . . . 22 1 0

<i>Hon. Lady Stuart.</i> The Virgin, Child, and St. Joseph . . . . .	£210 0 0
1842. The Triumph of Galates; from the Orleans Gallery . . . . .	30 9 0

The Holy Family; after Raffaele . . . . .	38 0 0
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1850. <i>Earl of Ashburnham.</i> The Virgin, with a Book in her Hand . . . . .	25 4 0
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1861. <i>Charles Scarsbrick, Esq.</i> The Madonna, with her Hands clasped in Prayer . . . . .	94 10 0
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Although he is classed with the Roman painters, yet there is a great deal of the feeling of the Bolognese School in Maratti's works. His favourite subject was the Holy Family, which he represented in various ways. Most of the specimens which we see in this country are small; yet he painted some large and important works. At Kedleston Hall, Derbyshire, the seat of Lord Scarsdale, is a picture of the Virgin and Child, painted on a colossal scale, and possessing considerable elegance and merit. Carlo Maratti occasionally painted portraits, and he is also remembered as an excellent copyist and restorer of pictures. His cabinet pictures of the Holy Family are well known in this country, and are especially admired for their tenderness and delicacy of treatment. There is something very taking in the smiles of the Infant and of the Madonna; and whilst he indulges in so much tenderness of feeling, yet we feel that there is nothing like weakness displayed in the handling of this painter. His compositions are usually simple, yet he was master of his own style, and had his pencil under control. On examining the pencilling of the features it will be found that his touch is by no means a smooth one; it may more properly be described as a rough broken touch, the strokes of the pencil being very visible. In colour the flesh tints of the Madonna and Infant, or of other foreground figures, are very light and pure; on the other hand, the flesh tints of the background figures are often unpleasantly red; he painted them in this way, probably, with the view of giving greater brightness by the contrast to the flesh tints of the Infant Saviour, or to the bodies of the infant angels, who are often represented playing with the Saviour in Maratti's pictures. The landscape backgrounds of his works are very pretty, and display great taste; we often find in them portions of lofty columns and other architectural fragments. The trees and distant scenery are lightly and rather faintly coloured. For the draperies he was particularly fond of light blue and light or pale vermilion, and it will always be found that the draperies hang easily and gracefully on his figures. His portraits do not appear to be equal in merit. Sometimes the coarseness of the cloth on which he painted annoys us, or else the painting of the draperies and accessories does not please us; yet, whatever imperfections there may be in them, as a rule the heads are well painted. D'Argenville informs us that, on the death of Carlo Maratti, Charles Francis Poerson, the French painter, succeeded him as prince of the Academy of St. Luke. Poerson was also director of the French Academy at Rome. It will be remembered that Carlo Maratti sometimes painted figures for flower-painters. When Van Thielen painted the wreaths in pictures of this class, Pilkington says that he marked them with J. or P. Cowenberg, the title of his seignior. Strutt mentions the three daughters of Van Thielen as flower-painters, and he says that the eldest—viz., Maria Theresa—also painted portraits with some reputation.

**MARCELLIS (MARCEUS, MASSEUS, or SNUFFELAER), OTHO.** Born at Amsterdam in 1613; died at Amsterdam in 1673. Dutch School.

Sale in 1830. Plants and Reptiles; a pair . . . . .	£5 15 0
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1836. Flowers and Foliage, with Insects and Reptiles . . . . .	6 0 0
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Masseus was fond of painting trunks of trees, thistles, and large plants, which he would cover and surround with reptiles and a great variety of insects. The reptiles are cleverly painted, and are full of life, and the moths and other insects are finished in the beautiful manner of Nicolas De Vree. Some of Masseus's pictures are rather injured in value by an unpleasant blueness of tone.

**MARIESCHI, MICHELE.** Born in Venice. Died in 1743. Venetian School.

Sale in 1806. <i>Marquis of Lansdowne.</i> A View in Venice . . . . .	£22 1 0
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1828. <i>Earl of Carysfort.</i> Two Views in Venice . . . . .	7 0
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1829. <i>Lord Gwydir.</i> A View of Venice, with Boats and Figures . . . . .	24 13 6
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1836. <i>Henry John Hinchcliffe, Esq.</i> Architectural Ruins, in a Landscape . . . . .	15 4 6
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A Triumphal Arch, and other Buildings, on the Banks of a River . . . . .	£11 0 6
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1861. <i>Charles Scarsbrick, Esq.</i> St. Mark's Quay, at Venice . . . . .	10 10 0
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The works of this painter, and of his son Jacopo, who likewise painted views on the canals of Venice, possess considerable merit. In some collections they pass for Canaletto's, or more generally they are described as pictures of the School of Canaletto, as there are not many who are sufficiently acquainted with their pencilling to identify them. By the hand of Michele Mareschi we have a series of etchings of the canal scenery of Venice, which are very masterly works, and may serve in some degree to aid the student in finding out his pictures, and in distinguishing them from the works of other followers of Canaletto.

**MARINARI, ONORIO.** Born at Florence about 1625; died in 1715. Pupil of Carlo Dolci. Tuscan School.

Sale in 1808. <i>Sir Richard Sullivan, Bart.</i> The Virgin with the Infant Christ in her Lap . . . . .	£493 10 0
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1831. <i>George James Cholmondeley, Esq.</i> The Virgin and Child . . . . .	14 14 0
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The works of this painter class very well with Carlo Dolci's, and the best works of Gemari. There is a great deal of delicacy and refinement in his single figures of saints. He occasionally painted mythological subjects.

**MARIO, DA FIORI.** See NUZZI.

**MARLOW, WILLIAM.** Born in England in 1740; died in 1800. Pupil of Scott. English School.

Sale in 1766. A coloured Drawing of Ludlow Castle . . . . .	£1 16 0
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1796. <i>Jacob More, Esq., and Mons. Liss.</i> A View in the Bay of Naples, showing the great Eruption of Vesuvius in 1757 . . . . .	15 15 0
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1801. <i>Earl of Beshborough.</i> A View of Lyons . . . . .	12 12 0
Ditto of Westminster Bridge . . . . .	13 13 0

1802. A View of Fish Street, with the Monument, &c. . . . .	10 10 0
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A View of Blackfriars Bridge . . . . .	5 15 0
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<i>Earl Grosvenor.</i> A View in the South of France . . . . .	4 0 0
A Pair of small Landscapes . . . . .	4 4 0

1803. <i>Richard Walker, Esq.</i> A View of Villeneuve, on the Rhone, near Avignon . . . . .	10 10 0
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1808. A Pair of Landscapes . . . . .	2 12 6
Ditto . . . . .	6 10 0

1819. <i>Mathew Mitchell, Esq.</i> Entrance to the Grotto of Panisilippo . . . . .	1 3 0
A View of Folkestone Church, Kent . . . . .	4 6 0

1822. Eleven Drawings in Colours . . . . .	0 13 0
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1823. <i>David Garrick, Esq.</i> A View of London Bridge, and of Blackfriars Bridge . . . . .	14 14 0
Ditto of Westminster Bridge . . . . .	14 14 0

<i>George Watson Taylor, Esq., M.P.</i> A View of London . . . . .	16 5 6
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1826. <i>Lady Holland.</i> A View of Netley Abbey, with Figures . . . . .	5 5 0
Ditto . . . . .	5 15 6

1827. <i>John Dent, Esq.</i> A View of Florence . . . . .	15 4 0
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1830. A View on the Thames . . . . .	2 7 0
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1834. <i>Viscountess Hampden.</i> A View of Westminster Abbey and Bridge . . . . .	8 5 0
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St. Paul's, and Blackfriars Bridge . . . . .	7 17 6
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1839. An Italian Seaport . . . . .	5 5 0
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The works of this interesting painter differ rather considerably in manner, as well as in the choice of scenes. Some of his foreign views are painted in a dry neat manner, and

are not unlike a few of Richard Wilson's early Italian landscapes; the trees are very high, the skies light and pretty, and the figures may be compared to Fabrizzi. As a rule, Marlow's skies are pretty, in fact, his best pictures are clearly coloured and beautifully finished. The foreground groups of figures and horses, &c., are often quite little pictures; they are neatly finished, and are touched up with warm bright colours in the manner of Vernet; but his pencilling is smoother than Vernet's. In some of his works his colouring appears to be on the whole brighter than Scott's, and his green tints are very pleasing. The skies are likewise bright in effect, and he was fond of introducing yellowish clouds in them; the buildings are drawn in the neat correct manner of Canaletto's London views. Thomas Priest was a contemporary of Marlow, although probably a much older man. Strutt informs us that he resided at Chelsea, and painted views about the Thames; he also published a set of eight etchings of scenes about Chelsea, Mortlake, and other places on the Thames. Houbraken says that when Vander Uift was in England he painted a view of London Bridge. Vander Uift lived in the middle of the seventeenth century.

**MARNE, JEAN LOUIS DE.** Born at Brussels in 1744; died at Batignolles, near Paris, in 1829. Pupil of Gabriel Briare. French School.

Sale in 1802.

*Duke of Bridgewater, &c.*  
A Landscape, with Cattle and Figures . . . £12 12 0

1822.

*Marquis of Bute.*  
A River View, with a Mill, Ferry-boat, and Figures . . . 14 14 0

1833.

Wild Ducks surprised by Dogs . . . 4 12 0

1861.

*Charles Scarisbrick, Esq.*  
A Gateway and Bridge over a River, with an Angler . . . 2 0 0

The rocky landscapes and local views of this painter are delicately finished, and are painted with a little of the feeling of Antonissen and Ommegeanck. He managed the trees and bank-foliage of his works very well. Some of his pictures are crowded with figures and animals, and possibly the former are feebly painted. The sunny and minutely finished landscapes by J. B. de Roy, and the bright little cattle pieces by A. Clevenbergh, may be classed with the works of the painters just enumerated.

**MARSHALL.**

Sale in 1839.

*William Mellish, Esq.*  
Portraits of a Horse and Groom . . . £2 3  
Ditto of a Gentleman and his Hunter, . . . 3  
Ditto of a Hackney . . . 2

Marshall belongs to a class of artists who have won their laurels at different periods of this century for their clever portraits of favourite horses and favourite dogs. Most of the artists referred to occasionally painted 'meets,' when the portraits introduced in them give an historical interest to their pictures. Berenger was a capital painter of this class. J. Peneley painted horses and 'meets' in the beginning of this century; he painted neatly, although his pencilling is rather hard. He coloured warmly, and gave a nice impasto to his touch. G. Morley painted horses for the country gentlemen of England about 1830 or 1840. The skies and backgrounds of his pictures are light and cheerfully coloured, and the heads of his horses are very good.

**MARTIN, ELIAS, A.R.A.** Flourished in the early part of the present century. English School.

Sale in 1832.

Jadok in Search of the Waters of Oblivion . . . £31 10 0

The reader will find a short account of Elias Martin in Otley's Supplement to Bryan's 'Dictionary of Painters.' And in the same work he will find a longer account of the more celebrated painter John Martin, with notices of some of his curious pictures. For a few remarks on David Martin, a painter noticed by Edwards in his 'Anecdotes,' the reader is referred to the note on Francis Cotes.

**MARTIN (or MARTYN).**

Sale in 1802.

A Landscape . . . £2 5 0

1803.

*Richard Walker, Esq.*  
A Pair of small Landscapes, with Figures . . . 2 5 0

A Pair of Italian Seaports . . . 11 11 0

**MARTIRELLI.** Born at Naples in 1670; died about 1720. Pupil of Giacomo del Po. Neapolitan School.

Sale in 1801.

*— Slade, Esq.*  
A Landscape and Figures . . . £4 4 0

1802.

A Landscape . . . £2 10 0

1825.

A Pair of Italian Seaports, with many Figures . . . 6 6 0

**MASACCIO.** See TOMMASO GUIDI.

**MATHEI (or MATTEIS), PAOLO DR.** Born at Naples in 1602; died in 1728. Pupil of Luca Giordano. Neapolitan School.

Sale in 1802.

The Triumph of Neptune . . . £7 7 0

1804.

*— Bryan, Esq.*  
Salmacis . . . 4 4 0

**MATSYS, QUINTIN,** called 'The Blacksmith of Antwerp.' Born at Antwerp in 1450; died at Antwerp in 1529. Flemish School.

Sale in 1804.

*— Bozzelli, Esq.*  
Portrait of an Old Woman . . . £42 0 0

1848.

*William Wells, Esq.*  
Portraits of an Elderly Man and Woman, in one picture . . . 91 7 0

The reader will find an interesting account of this rare painter in Stanley's edition of Bryan's 'Dictionary of Painters.' In England Quintin Matsys is considered a very scarce master, and the works ascribed to him are rarely believed in. He finished his pictures in an elaborate manner, and his touch is characterised by singular precision. His son, John Matsys, is spoken of as a very inferior painter to his father; yet we occasionally meet with pictures in the style of Quintin, attributed to his son, which possess great merit. We can trace a little of the feeling of the Quintin Matsys School in some of the works of Hemessen.

**MATTONI, PIETRO,** called PIETRO DA VECCHIA. Born at Venice in 1605; died in 1678. Pupil of Alessandro Varotari. Venetian School.

Sale in 1807.

*Edward Cox, Esq.*  
A Physician inspecting the Wound of a Youthful Warrior; from the collection of Commissioner Brett . . . £63 0 0

1819.

*John Knight, Esq.*  
Saul with the Head of Goliath . . . 48 6 0

1826.

*Admiral Lord Radstock.*  
Portrait of the Artist, by himself, pointing to a Tablet, on which is inscribed a Synopsis of the Sciences . . . 110 5 0

1832.

*Earl of Mulgrave.*  
A Wounded Soldier, with attendant Figures . . . 55 13

1839.

*John Knight, Esq.*  
Saul, with the Head of Goliath, and David in the background . . . 24 0 0

It would appear from some of his works that this master was influenced more by the pictures of Giorgione than by those of his master, Varotari. His single figures of warriors are singularly bold and powerful; and he gave greater depth to the face-shadows than any other master of the Venetian School. His colouring is rich and transparent, and in some examples may be compared to the colouring of Paris Bordone. He occasionally painted mountainous landscapes, in which he would introduce comparatively small figures.

**MAZZOLINI, LODOVICO,** called MAZZOLINI DI FERRARA. Born at Ferrara about 1481; died about 1530. Pupil of Lorenzo Costa. Ferrarese School.

Sale in 1801.

*William Young Otley, Esq.*  
Christ disputing with the Doctors . . . £189 0 0  
The 'Ecce Homo;' from the Aldobrandini Villa . . . 441 0 0

1804.

The Woman taken in Adultery; from the Aldobrandini Palace . . . 64 1 0

1832.

*Sir Francis Morland, Bart.*  
Christ Mocked; from the Aldobrandini Gallery . . . 100 16 0

1856.

*Samuel Rogers, Esq.*  
Christ disputing with the Doctors; from W. Young Otley's collection . . . 525 0 0

1803.

The Passage of the Red Sea; formerly in the collection of Edward Solly, Esq. Bought in at . . . 261 9 0

This master was an ornament to the Ferrarese School of the sixteenth century, and there is less of the pasticcio

character in his pictures than in the works of most of his contemporaries of the same school. His compositions are very conventional, and sometimes even Gothic in effect; but if his style be severe, we must at the same time admit that it is vigorous. There are solidity and firmness in his touch which artists admire; the heads and hands of his figures are wonderfully finished, and we can separate and study his small figures and groups with the same pleasure that we examine finely finished figures in ancient missals. His flesh tints are very red, and the general colouring of his pictures is rich and powerful, but less harmonious than the colouring of Garofalo. The accessories, buildings, &c., in his pictures, are finished with the same precision as the figures; and the skies are clear and blue. Ercole Grandi, called Ercole da Ferrara, was another early master in the Ferrarese School. Bryan compares his style to Perugino's. He coloured his pictures richly, and finished them highly, but his compositions are somewhat confused, like those of Lodovico Mazzolini. In some of our modern dictionaries the lives of the two painters appear to be confounded.

**MAZZUOLI, GIROLAMO FRANCESCO MARIA**, called **IL PARMIGIANO**. Born at Parma in 1504; died at Casal Maggiore in 1540. Pupil of Michele and Pietro Ilario. Lombard School.

Sale in 1801.

*Sir William Hamilton.*  
The Madonna and Infant Christ . . . . £40 19 0

*William Young Otley, Esq.*  
A Portrait of Parmegiano; from the collection of the King of Naples at Capo di Monte . . . . 682 10 6  
The Marriage of St. Catherine; from the Borghese Palace. . . . . 1,207 10 0

1802.

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Virgin, Child, and St. John; from the Orleans Collection . . . . . 147 0 0

*John Udny, Esq.*  
The Holy Family; from the Orleans Gallery . . . . 66 3 0

1804.

The Virgin and Child; from the Palazzo Rospi-  
ghiosi . . . . . 84 0 0

1807.

*Edward Coxe, Esq.*  
The Infant Saviour, standing on the Lap of the Virgin . . . . . 136 10 0

1815.

*Edward Coxe, Esq.*  
Venus and Cupid; a drawing . . . . . 8 0 0

1823.

*George Watson Taylor, Esq., M.P.*  
The Vision of St. Jerome; from the Church of San Salvatore in Lano at Rome; brought to England by the late Marquis of Abercorn . . . . 3,302 10 0

1825.

*Simon M'Gillivray, Esq.*  
The Virgin and Child . . . . . 199 10 0

1826.

*Admiral Lord Rodstock.*  
Portrait of Himself; from the collection of Capo di Monte . . . . . 840 0 0  
The Holy Family; from the collection of Capo di Monte . . . . . 546 0 0

1829.

*John Robert Udny, Esq.*  
The Holy Family, with St. Francis; from the Orleans Collection . . . . . 157 10 0

*George Hibbert, Esq.*  
The Virgin, with an Angel, teaching the Infant to read; from the Orleans Collection . . . . . 72 9 0

1830.

*Sir Thomas Lawrence, P.R.A.*  
The Nativity; from the collection of Count Fries . . . . 112 7 0

1831.

*Hon. Mr. Vernon.*  
Portrait of one of the Medici, in a Fur Dress . . . . 78 15 0

1832.

*Sir Francis Morland, Bart.*  
The Marriage of St. Catherine; from the Bor-  
ghese Palace . . . . . 157 10 0

1836.

The Marriage of St. Catherine; from King  
Charles I.'s collection . . . . . 26 15 6  
The Holy Family, with Saints; from the same  
collection . . . . . 36 15 6

1840.

*Sir Simon H. Clarke, Bart.*  
Portrait of a Nobleman . . . . . 53 11 0

1850.

*Earl of Ashburnham.*  
A Study of Boys' Heads . . . . . 71 8 0

The world-famed pictures of this master are prodigiously fine. He painted with a firm and broad pencil, as though he emulated the vigour of Michael Angelo and Sebastiano del Piombo; and there are boldness and strength in his finest works which we rarely find in any other masters but the two named. Some of the landscape backgrounds of this painter are of very high 'quality,' the foliage appearing to be sculptured or modelled, rather than put on with a brush. Dosso Dossi was very great in the landscape backgrounds of his pictures, but he could not pencil with the marvellous power of the great painters of the Lombard School. Parmegiano had, further, great command over his pencil when drawing the extremities. If there be a few portraits attributed to this painter on good authority which appear to us to be too opaque in texture and too severely pencilled, yet, on the other hand, we must acknowledge that most of the portraits and heads by this painter, like the heads of Sebastiano del Piombo and Andrea del Sarto, are grand and dignified. In richness of tone and fulness of expression Parmegiano's heads may be compared to Titian's; others again have more lake in the shadows, and the pencilling, being in long wavy strokes, reveals the type of the School of Parma.

**MEAK, T.**

Sale in 1803.

Two Blood Horses . . . . . £2 0 0

**MEDINA, SIR JOHN DE.** See **KNELLER.**

**MEER, VANDER (or JAN VERMEER),** called **VANDER MEER OF DREFT.** Born about 1632. Pupil of Charles Fabritius. Dutch School.

Sale in 1836.

*Count de Balck Polck.*  
A View in a Street at Dord . . . . . £11 11 0

1830.

A Musical Party . . . . . 21 0 0

George Stanley very justly compares the small interiors and conversations of this painter to the works of Peter de Hooce. His figures of ladies and cavaliers are neatly and prettily finished; and he managed effects of sunshine remarkably well.

**MEER, JAN VANDER,** called **VANDER MEER DE JONGE.** Born at Haarlem in 1665; died in 1688. Pupil of his father and of Nicholas Berghem. Dutch School.

Sale in 1802.

*Guy Head, Esq.*  
Sheep, in a Landscape . . . . . £5 5 0

1840.

*William Hastings, Esq.*  
A View on the Rhine, with Boats and Figures . . . . 15 4 6

Vander Meer was a capital painter of his class, but his works do not remind us of Berghem's. He appears to have followed a style of his own, and his subjects are generally landscapes with sheep. His sheep are exceedingly well painted, and are highly finished; only his fancy often led him to paint dark sheep in a dark landscape, so that at a little distance it is difficult to know what his pictures are. Some, however, are painted in this way with the view of showing the effect of the sun setting on a dark or cloudy evening. He evidently thought much of the landscape part of his pictures, and thus would spend considerable time in working up the leaves and foliage of the same; but the less highly finished specimens of this master are more agreeable, because there are greater breadth and perspective given to the landscape.

**MEERT, PETER.** Born at Brussels; flourished about the middle of the seventeenth century.

Sale in 1839.

*Prince Poniatowski.*  
A Portrait of an Officer of Pikemen . . . . . £22 11 6

**MEGERA, ROSA.**

Sale in 1803.

A Landscape and Figures . . . . . £1 5 0

**MELDER, GERARD.** Born at Amsterdam in 1693; died about 1746. Dutch School.

Sale in 1803.

A Pair of Miniatures . . . . . £1 10 0

**MELDURA.**

Sale in 1802.

A View near the Villa Borghese . . . . . £5 0 0

**MELENDEZ.**

Sale in 1813.

The Assumption of the Virgin . . . . . £70 7 0

**MELLISH.**

Sale in 1802.

A Sea Piece, with Shipping . . . . . £3 11 0

**MEMMELINCK.** See **HEMLING.**

**MEMMI, SIMONE.** See **GIOTTO.**

**MENARD, RINE.** See **HOGARTH.**

**MENGES, ANTONIO RAFFAELLE.** Born in Bohemia in 1728; died in Rome in 1779. Pupil of his father, Ishmael Menges. German School.

Sale in 1801.

*Sir William Hamilton.*  
A Study of the Saviour's Head; a drawing . . . £10 10 0  
His Own Portrait . . . . . 1 1 0

1802.

Head of a Madonna . . . . . 15 15 0  
Head of an Old Man . . . . . 78 15 0

1816.

*Henry Hope, Esq.*

Head of St. John . . . . . 6 16 6

1821.

His Own Portrait when young . . . . . 4 0 0

1825.

*Simon McGillivray, Esq.*

Garden Scene, with Rinaldo and Armida . . . 54 12 0

An Angel; and a Copy of one of Correggio's Angels . . . . . 55 13 0

1829.

A small Picture of the Annunciation . . . . 6 10 0

*John Webb, Esq.*

Miniature of Himself . . . . . 2 0 0

Ditto of Sir Thomas More . . . . . 2 2 0

Menges was a great enthusiast in the art, and enjoyed for many years considerable patronage. He was a man who knew how to talk and write about art, and he doubtless had a high opinion of his own works and of his own style of painting; yet we must admit that the works which Menges bestowed so much labour on are after all the emanations of a style which finds little favour or few admirers at the present day. Menges in his writings was sometimes very severe upon other artists, and by way of reward connoisseurs and artists are sometimes very severe upon Menges. If we wish to enjoy art, the less we indulge in prejudice the better. By Menges's paintings we are able to judge what his feelings for art were, what he really aimed at, and how far he succeeded. He does not appear to have studied deeply the nature and curiosities of 'quality' and 'texture' in the mechanism of painting; yet without this laborious study a person's taste can never be fully developed—can never be so tutored as to feel and appreciate at once those qualities which make painting so great, or to be able to point out at once the finest passages in a picture. It would appear that Menges, after all his opportunities, never fully comprehended those gifts by which the highest callings or desires of art have been so greatly enriched. Art aims at something beyond sweet compositions and delicate workmanship. It is the same in painting as it is in writing. In a picture we seek for the pith and the gist; we want strength and energy; there must be something more than mere superficial excellence; something that will bear looking at closely, rather than that which merely pleases us when viewed from a distance. In other words, we want the excellence to be deep-seated, and to spring from the very interior of the picture. These are points which are not merely important, but they are absolutely essential, if a man is ambitious that his pictures should rank with those of the highest class. Menges, however, fell into that style of painting which was fashionable in his day. As already remarked, he found many admirers during his lifetime, and doubtless there are many who still praise his works. All who admire his style will naturally value his pictures, because he was a very good painter in the style which he followed. He was likewise a careful miniature-painter, and his portraits in oil are well designed. Like Pompeo Battoni, he loved to place the hands in a prominent position, so as to display the elegance of the drawing and the neatness of the finish. There is nothing very striking in the designing of his fancy compositions of one or two figures, but his larger groups or subjects containing a number of figures are often very pleasing and elegant. At the same time it may be allowed that these designs are partly borrowed from the compositions of earlier and greater artists. Menges's colouring is light and cheerful, and his pencilling smooth and delicate. Richard Brompton, an English portrait-painter, was one of Menges's pupils. Brompton was a good drapery-painter; his garments, although carefully worked up, never appear flat, but are brilliant and remarkably well relieved. The heads and hands of his portraits are fairly painted, but are not usually striking.

If Menges be spoken of as the representative of the school of Dresden of this period, we may likewise mention the famous French painter Jacques Louis David as the father or originator of a style of painting which, like the style of Menges, found many admirers and followers. We must all admit that there is a great deal of courage and invention displayed in his designs; at the same time, his large works are too severe and academic to please every one. David's life-sized portraits are powerful in effect, and the draperies and backgrounds are worked up in the careful manner of Menges. It would appear from his fancy pictures that David knew the advantage of preserving the ground in his pictures, and he gave power to his figures by keeping the

shadows thin and transparent, whilst the high lights are put in with much impasto. He also preferred painting the accessories thinly, leaving the ground exposed in parts. In his fancy pictures we find nice execution rather than spirit; then his drawing in such works may be favourably noticed, particularly in the hands and arms of his female figures. The flesh tints are agreeably coloured, and he was fond of giving warmth to them, by bringing near them some poorly white drapery or a cool background. Henri Fuger's name is associated with Menges's; the former painted smoothly, and there is a certain degree of coldness in his style, which is characteristic of the school. Francis Gerard was brought up in the school of David; the reader will find an account of his works in Otley's Supplement to Bryan's 'Dictionary of Painters.' As a portrait-painter, we like his heads and the colouring of them; but he shows weakness in the finishing up or carrying out of some of his works. There is a certain degree of coldness, or, as some would say, hardness, in his portraits, which we associate with the teaching of David.

**MENUSIER.**

Sale in 1830.

*John Henderson, Esq.*  
A small oval Miniature of Bonaparte (1815) . . . £2 12 0

**MERCIER, PHILIP.** See HIGHMORE.

**MERLEN, VAN.**

Sale in 1802.

A Battle Piece . . . . . £7 7 0

**METTENLEITER.**

Sale in 1802.

A Man Reading . . . . . £31 10 0

**METSU (or METZU), GABRIEL.** Born in Leyden in 1615; died at Amsterdam about 1669. Dutch School.

Sale in 1801.

*Earl of Besborough.*  
A Lady at her Toilet . . . . . £19 7 0

1802.

A Lady distributing Alms . . . . . 38 17 0

1804.

*— Bryan, Esq.*  
A Sportsman . . . . . 36 15 0

1807.

*Edward Cox, Esq.*  
An Interior, a Lady at her Toilet; from the Earl of Besborough's collection . . . . . 52 10 0

1813.

*M. La Fontaine.*  
A Lady playing on the Harpsichord . . . . . 30 9 0

*John Willett Willett, Esq.*  
The Sleeping Woman; from the collection of Gruffer Fagel . . . . . 118 13 0

1826.

*Admiral Lord Radstock.*  
Portrait of an Elderly Female . . . . . 35 14 0

1827.

*John Dent, Esq.*  
A Trumpeter . . . . . 36 15 6

1828.

*M. M. Zachary, Esq.*  
Interior of an Apartment, with Portraits of the Artist, his Wife, and Jan Steen . . . . . 525 0 0

1829.

*Lord Gwydir.*  
An Aged Courier receiving Refreshments from his Daughter . . . . . 68 5 0

*George Hibbert, Esq.*  
An Interior; called the 'Corset Bleu' . . . . . 567 0 0

*Thomas Emmerson, Esq.*  
The Tired Sportsman . . . . . 78 15 0

1831.

*Hon. Mr. Vernon.*  
The Importunate Intruder . . . . . 403 4 0

1832.

*George Watson Taylor, Esq., M.P.*  
A Miniature of Abbe Thoncl . . . . . 5 15 6

1833.

*Chevalier Sebastian Erard.*  
Interior, with a Young Lady in a Scarlet Corset, attended by an Aged Female; from the collection of M. Corneille Louis Reynders . . . . . 257 5 0

1836.

*Sir Charles Bagot, G.C.B.*  
His Own Portrait; from the Braamcamp Collection . . . . . 55 13 0

The Importunate Intruder; from Lord Vernon's collection . . . . . 615 6 0

1840.	
* <i>William Hastings, Esq.</i>	
A Man writing a Letter . . . . .	£21 0 0
The Lacemaker . . . . .	32 11 0

<i>Sir Simon H. Clarke, Bart.</i>	
'Le Corset Rouge'; from the collections of R. de Boissot, M. Destouches, M. Wattier, and M. Robit . . . . .	
	535 10 0

1841.	
<i>Marquis of Camden, K.G.</i>	
A Musical Party; an unfinished picture . . . . .	35 14 0

<i>Hon. Lady Stuart.</i>	
A Lady at her Toilet . . . . .	87 3 0

1844.	
<i>Jeremiah Harman, Esq.</i>	
'The Tabby Cat'; an Interior with Figures, and a Cat approaching a Dish of Fish . . . . .	273 0 0

1848.	
<i>William Wells, Esq.</i>	
'The Fainting Lady'; from the collections of M. Henskirck, M. S. Van Alpen, M. Cerne, and M. Schummelpennick . . . . .	
	315 0 0

<i>Richard Sanderson, Esq.</i>	
A Cavalier playing at Cards with a Lady . . . . .	34 13 0

1861.	
<i>Charles Scarisbrick, Esq.</i>	
A Lady in a Green Velvet Jacket, reading, a Spaniel leaning on her . . . . .	273 0 0

The subjects of this master are very clearly described in the sale notes. His style reminds us of Terburg and of Francis Meris the elder; sometimes he painted figures standing at open windows, which in treatment remind us very much of Meris. The pictures of Metsu are highly and delectably finished, but they are not so minutely finished as the paintings of Meris; on the contrary, he rather avoided unnecessary finish, and always succeeded in displaying a delicious breadth of touch in his works. He was a fine colourist, and a lover of cool and silvery tints, and as a painter of white satin he was equal to Terburg, and to other Dutch artists of that period, who enjoyed a reputation for their draperies. In the Hope Collection there is a picture by Metsu representing a small portrait of a student in a dark dress; the background of this picture is singularly light, much lighter than the backgrounds of such pictures are usually painted; the effect, however, is very striking and fine. It may further be noticed that the flesh tints of Metsu's pictures are rich and warm in colour. There is a nice freedom displayed in the drawing of the features and of the hands, whilst we notice, particularly in the larger examples of this master, a studied avoidance of the manner adopted by so many of the Dutch painters—viz., of working up the shadows of the features and of the extremities, a kind of blending of the tints together. Metsu, on the contrary, preferred showing the marks of the pencil as much as possible. Pilkington says the works of John Van Geel are sometimes mistaken for Metsu's.

**MEULEN, ANTHONY FRANCIS VANDER.** Born at Brussels in 1634; died in Paris in 1690. Pupil of Peter Snayers. Flemish School.

Sale in 1801.	
A Battle Piece . . . . .	£11 0 6

1802.	
An Encampment . . . . .	9 19 6

<i>Wm. Beckford, Esq., of Fonthill.</i>	
A View in Flanders . . . . .	10 10 0

1803.	
A Skirmish . . . . .	11 11 0

1804.	
— <i>Borellis, Esq.</i>	
A Battle Piece, with the Portrait of Louis XIV. . . . .	27 6 0
A Skirmish in a Village . . . . .	28 5 0

1806.	
<i>Sir George Yonge, Bart.</i>	
An Equestrian Portrait . . . . .	16 5 6

1815.	
<i>W. Comyns, Esq.</i>	
Louis XIV. and his Army on a March . . . . .	
Louis XIV. at the Siege of Valenciennes, and Soldiers bringing in a Deserter . . . . .	
	24 3 0
	17 6 6

1827.	
<i>A Battle Piece, with the Portrait of Louis XIV. and Attendants in the Foreground . . . . .</i>	
	21 0 0

<i>An Equestrian Portrait of Louis XIV. . . . .</i>	
	7 17 6

<i>An Engagement, with Portraits of Louis XIV. and Officers . . . . .</i>	
	7 17 6

<i>A Party of Cavalry Officers reconnoitring . . . . .</i>	
	10 10 0

<i>An Engagement of Cavalry in a Village . . . . .</i>	
	42 0 0

1829.	
<i>Earl of Liverpool.</i>	
A Pair of small Battle Pieces . . . . .	
	22 11 6

<i>John Webb, Esq.</i>	
A Miniature of Himself . . . . .	£1 16 0

1831.	
<i>George J. Cholmondeley, Esq.</i>	
Landscape, with Cavalry on the March . . . . .	
	16 5 6

1833.	
A Battle Piece . . . . .	28 7 0

1840.	
<i>William Hastings, Esq.</i>	
Two Battle Pieces; from the collection of the Earl of Liverpool . . . . .	
	35 14 0

1841.	
<i>Marquis of Camden, K.G.</i>	
Louis XIV., attended by his Officers, approaching the Siege of a Town . . . . .	
	36 15 0

1850.	
<i>Earl of Ashburnham.</i>	
Louis XIV., with his Army, before Dunkirk, accompanied by his Brother, the Duke of Orleans, Prince de Conde, Turenne, and others . . . . .	
	90 15 0

1859.	
<i>Hon. Edmund Phipps.</i>	
Small Landscape, with Louis XIV. and his Staff . . . . .	
	32 11 0

Vander Meulen was a very original painter, and it is not easy to trace in his works the influence of his master, Peter Snayers; in fact, he was altogether more of the Frenchman than Peter Snayers. The high society which he enjoyed in the court of Louis appears in a great measure to have acclimatised Vander Meulen, whilst it gradually awakened in him a fondness or taste for the peculiar treatment and colouring of the French painters of that period; and, by way of comparison, it will be found that the pictures which Vander Meulen painted in Brussels, particularly those which have the backgrounds painted by Artois, have much less of this French character about them. Some of the former—viz., those painted in Brussels—have rather a Rubenesque effect. The examples of this master which are best known are the pictures which he painted of the military achievements of Louis XIV. These are singularly gay and brilliant pictures, and many of them possess great merit. He introduced the most brilliant colours in the dresses of the officers; ultramarine of the brightest hue, vermilion, and gold seem to cover the greater part of the picture. In the trees and landscape scenery he introduced a great deal of light green, whilst the foregrounds are warm and gravelly, and are prettily broken with a variety of shrubs and grasses, which are very delicately finished. The skies are very blue, but the atmosphere is well preserved, and the brightness of them is intentional, being painted with the view of balancing the general brilliancy of his style of painting. We occasionally meet with pictures by Vander Meulen which do not exhibit his usual gay assortment of colours; yet they are very spirited and very effective, and we like them all the more for not having so much vermilion in them. Vander Meulen was considered a famous horse-painter, and the fertility of his talent in this line of art may be conveniently and usefully studied by examining some of the fine large prints which have been published from his pictures. Being accustomed to paint in miniature, he found no difficulty in finishing up the heads of the warriors or huntsmen in his landscapes in a pleasing and delicate manner, and with the view of making many of his battle pieces and hunting scenes portrait pictures. Before dismissing this painter, it will be well to remind the reader that Vander Meulen had some clever imitators, particularly Pierre Dodis Martin, called Le Jeune, whose works are sometimes ascribed to Vander Meulen. Another successful imitator was a painter who used to sign his pictures J. D. V. R. XX. The works of this latter painter are very good, but his horses do not possess the spirit and freedom of Vander Meulen's; like Vander Meulen, he indulged freely in brilliant colours, yet he was happy in preserving the harmony of his works, and the aerial perspective of them.

MEUNIER.	
Sale in 1813.	

<i>M. La Fontaine.</i>	
A Pair of small Gothic Interiors, with Figures . . . . .	
	£6 10 0

A Pair of small circular Landscapes . . . . .	
	3 10 0

A Pair of Garden Scenes . . . . .	
	5 15 6

MEYER, JEREMIAH, R.A. Born at Tubingen in 1728; died in England in 1789. Pupil of Zincke. English School.	
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Sale in 1829.	
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<i>John Webb, Esq.</i>	
A Miniature of Dr. Franklin . . . . .	
	£1 10 0

This miniaturist was represented in the Loan Collection of Miniatures at South Kensington in 1865.	
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MEYERS, FELIX. Born at Winterthur, in Switzerland, in 1653; died in 1713. Pupil of John Francis Ermels. German School.	
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Sale in 1802.	
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A View on the Rhine . . . . .	
	£4 14 6

1830.	
<i>Frederick Benjamin King, Esq.</i>	
A Swiss Cottage, with Cattle and Figures . . . . .	
	11 0 0

1867.	
A picturesque Brick Building, with a Water-mill, &c., by H. Meyer, 1786 . . . . .	£34 13 0
Ditto . . . . .	81 10 0

There is an interesting account of this painter in Bryan's Dictionary. The work also furnishes us with notices of eight other painters of the name of 'Meyer' or 'Meyers.' In addition to those referred to in Bryan's Dictionary, we may speak of a portrait-painter of the name of Felix Meyer, or Mayer, who painted portraits about the same time as Lawrence: he may have been a relation of Mademoiselle Constance Mayer, the paintress. There was likewise a painter who signed his pictures 'H. Meyer,' and painted views of Dutch towns. His works are curiously finished, yet they do not possess much interest. The figures and animals in his pictures are very smoothly painted. As some of his pictures are signed '1744,' he could hardly have been the same painter as 'Hendrik Meyer,' who, according to Stanley, was born in '1737.' The brickwork in Tschaggeny's courtyard scenes is worked up in the neat and curious manner of Hendrik Meyer's views of towns or villages. Tschaggeny painted smoothly, and was fond of casting an effect of sunshine over his pictures in the manner of Berckheyden. The elder Jan Ekels would occasionally work up the brickwork of his town views in a similar manner; and it is not unlikely that Prins, Ekels, and other painters of the same class endeavoured to reproduce in their buildings the beautiful manipulation of Vander Heyden. Ekels' landscapes are generally sunny in effect.

MICHAUD (or MICHAU), THEOBALD. Born at Brussels in 1676; died in 1755. Flemish School.

Sale in 1811.	
View of a Flemish Coast . . . . .	£2 2 0
A Landscape, with a Cowhouse and Cattle . . . . .	2 7 0
1825.	
A Village Scene, with Market Figures and Cattle . . . . .	6 0 0
A Pair of Landscapes, with Market Figures, &c. . . . .	17 6 6
1827.	
View of a Village, with numerous Figures at a Fair . . . . .	7 15 0
1829.	
Landscape, with Cattle . . . . .	4 10 0
1830.	
A Pair of Village Scenes . . . . .	8 5 0
1831.	

John Maitland, Esq.

A Dutch Farm, with Cattle and Figures, and a Harvest Scene . . . . .	5 10 0
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Michau was fond of painting small pictures. His 'touch,' or manner of pencilling, reminds us of N. Boudewyns, and in some of his works his 'style' reminds us of J. Brueghel. He introduced a great deal of ultramarine in the distances and skies of his pictures, and his figures and horses are prettily finished.

MICHAULT.

Sale in 1813.

M. La Fontaine.	
A Pair of Flower Pieces; enamels . . . . .	£7 17 6

MICHELI.

Sale in 1802.

A Cattle Market, and a Fair . . . . .	£7 0 0
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MIEL, JAN. Born near Antwerp in 1599; died at Turin in 1661. Pupil of Gerard Seghers and of Andrea Sacchi. Flemish School.

Sale in 1796.

Jacob More, Esq., and Mons. Liss.	
Italian Peasants Dancing and Regaling . . . . .	£8 8 0

1801.	
Italian Peasants . . . . .	9 9 0

Italian Peasants . . . . .	22 1 0
The companion . . . . .	14 3 6

A Monk distributing Bread and Soup to the Poor . . . . .	23 2 0
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Sir William Hamilton.	
Miniature in Oil of Himself . . . . .	15 4 6

1802.	
A Conversation . . . . .	6 6 0

1803.	
A Halt of Peasants . . . . .	7 17 6
A Country Barber . . . . .	7 0 0

1804.	
— Bryan, Esq.	
Italian Peasants . . . . .	4 9 0
Ditto . . . . .	3 16 0

1807.	
Edward Coxe, Esq.	
Buildings and Figures . . . . .	7 0

His Own Portrait, in the Character of an Itine-rant Musician . . . . .	£8 0 0
Italian Peasants at a Market . . . . .	19 19 0

1813.	
A Dancing Dog . . . . .	14 3 6

1815.	
Italian Peasants Merry-making . . . . .	29 8 0

Edward Coxe, Esq.	
His Own Portrait, with a Guitar . . . . .	4 10 0

1816.	
Henry Hope, Esq.	
A Fortune-teller . . . . .	2 12 6

A Fruit-stall . . . . .	42 0 0
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1821.	
John Webb, Esq.	
Scene from the Fable of the Satyr entertaining the Traveller . . . . .	9 9 0

1823.	
George Watson Taylor, Esq., M.P.	
A small Portrait of Himself; from the collection of Baron Nagel . . . . .	23 2 0

1827.	
A Baker's Boy seated upon his Basket . . . . .	16 16 0

1830.	
Peasant Boys with a White Horse, near some Ruins . . . . .	9 5 0

1832.	
George Watson Taylor, Esq., M.P.	
Interior of a Dutch Cottage, with Boors regaling	15 15 0
Small Portrait of Himself . . . . .	11 11 0

1839.	
View of a Palace, with Figures, by Viviani and Jan Miel . . . . .	14 14 0

William Mellish, Esq.	
A Camp Scene . . . . .	35 14 0

1840.	
Sir Henry Orenden, Bart.	
Horsemen reposing in a Cavern . . . . .	10 10 0

1840.	
William Hastings, Esq.	
Italian Peasants in a Landscape . . . . .	9 19 6

1844.	
Jeremiah Harman, Esq.	
Italian Peasants playing near a Fountain . . . . .	40 19 0

1861.	
Charles Scarisbrick, Esq.	
A Landscape, with a Peasant baiting a White Horse, near a Shed, &c. . . . .	5 5 0

During his stay in Italy, Jan Miel was known as a painter of religious and historical pictures, but in England he is chiefly known by his cabinet pictures of fairs, markets, and sporting cavaliers, and we generally associate his works with those of Bamboccio and Michael Angelo di Battaglia; yet, in justice to Jan Miel, we must acknowledge that he was the greatest painter of the three, even in his Bambocciate subjects, although they are far from being always equal in 'quality.' Jan Miel took a pleasure in representing effects of 'light and shade;' he managed the same with great success in courtyard scenes and interiors of Italian inns. In his courtyards he introduced wells, and in the distance, perhaps, are some ruined towers and picturesque cottages covered with foliage and ivy. Like Battaglia, Jan Miel was a good painter of horses, but it will be seen that his horses are very unlike Wouwerman's; they are painted with a broader pencil, and he gave quite an Italian character to them; they are broadly pencilled, there is little attempt at blending the shadow tints and the light tints, the latter being expressed with strong and simple strokes. Jan Miel was equally ready at painting goats, asses, dogs, and other animals. If not a master of a very high class, yet there is much artistic merit in many of Jan Miel's works. He had a way of finishing the heads and hands of his little figures very highly, and yet without loading them with colour in any way. His practice in painting small portraits was, of course, a great assistance to him when painting his landscape figures. Whilst most of his cabinet pictures remind us of Bamboccio and of Michael Angelo di Battaglia, at the same time there are some which are more analogous to the works of Lingelbach, and are grey and silvery in colour. In his pictures of this class there is a greater variety of tints, the garments of the figures being sometimes painted with ultramarine and vermillion. Referring again to the figures of this painter, it may be justly remarked that they are far from being mere landscape figures, but, like Lingelbach, he endeavoured to make separate pictures of his little groups of beggars, gipsies, and banditti. Battaglia's landscapes are very prettily composed; his ruined castles and old wells are put in with a great deal of taste. Battaglia gave as much importance to his figures as Jan Miel did, whether they be

the fighting horsemen in his battle pieces, or merely picnic parties, or halts of cavaliers. He introduced a great deal of yellow in the horizons of his pictures, against which he would place his dark figures in relief. Hans Van Lin is referred to by Stanley as a painter of battles and hunting pieces; he also painted interiors, with troopers regaling, in the Jan Miel style. His subjects are 'unequal' in execution; we notice this particularly in the heads; he bestowed, however, great care on the drawing of the hands. He succeeded in casting over his pictures an agreeable warmth or brilliancy, and the accessories are finished in the pleasing manner of Teniers and Ryckaerts.

**MIERIS, FRANCIS (the Elder).** Born at Leyden in 1635; died in 1681. Pupil of Gerard Dow. Dutch School.

Sale in 1801.

*Earl of Besborough.*  
A Magdalen in a Desert . . . . . £34 13 0

1802.

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
A Conversation; from the Orleans Collection . . . . . 152 5 0

1806.

*Sir George Yonge, Bart.*  
Cat and Boys . . . . . 341 5 0

1807.

*Edward Core, Esq.*  
Portrait of a Cavalier; from the collection of  
M. Lis, of Brussels . . . . . 31 10 0  
The companion; a Female in Dark Drapery . . . . . 31 10 0

1809.

A Bacchanalian Subject . . . . . 70 8 0

1816.

*Henry Hope, Esq.*  
A Boy blowing Bubbles . . . . . 34 13 0

1821.

*John Webb, Esq.*  
A Lady taking Refreshment, and a Cavalier  
attending her . . . . . 42 0 0

1823.

*David Garrick, Esq.*  
A Gentleman playing on a Guitar, and a Lady  
singing . . . . . 79 16 0

1824.

*Ralph Bernal, Esq.*  
A Lady at her Harpsichord . . . . . 115 10 0

1833.

An Historical Subject . . . . . 178 10 0

1836.

*Sir Charles Bagot, G.C.B.*  
Portrait of a Gentleman; from the collection of  
M. Rothaam, of Amsterdam . . . . . 70 7 0

1848.

*Comte de Morny.*  
Interior, with Portraits of the Painter and his  
Family . . . . . 388 10 0

1848.

*William Wells, Esq.*  
A Traveller seated on a Bank . . . . . 493 10 0

1848.

*Richard Sanderson, Esq.*  
A Boy at a Window blowing Bubbles, and a  
Female behind him; from the Calonne Col-  
lection . . . . . 86 2 0

1848.

The finest works of this master are very valuable. Like

steemed by all as the head of great painters of the family. It will be seen by the sale notes that he painted portraits, and many of his fancy pictures are miniature portraits treated as such. His single figures of Dutch women, and his conversations of two or more figures, are frequently seen through an arched casement or window. Unlike William Mieris, he rarely cared to carry the eye from the beautiful painting of the figures, by working up or covering the base of the casement with highly finished bas-reliefs, representing amorini, &c. That kind of thing may be looked for in William Mieris's curiously finished pictures, but certainly is not wanted in the works of Francis. His female figures, independently of being always well painted, are often graceful and pretty; he could paint a lady at her toilet with the delicacy and feeling of Metzuz and Terberg, and was besides happy in varying the expressions and faces of his female beauties; he was fond of painting them in head-dresses, and in richly coloured jackets trimmed with fur. In costume and general character his heads of philosophers and old men remind us of Gerard Dow, but not beyond this in any way, for Mieris's taste generally, and even his manner of pencilling and colouring, are very dissimilar to Gerard Dow's. His interiors display admirable specimens of accessory painting; we find in them a profusion of carved furniture, old armour, and china, and all equally well painted; he was also a capital hand at painting live birds. In conclusion, we may notice the fact that what

makes Francis Mieris's works so superior to most of the works of the Dutch painters of his class is, the superiority of the figures in grace and elegance, and the pleasing, and often pretty, expressions of the faces.

**MIERIS, JOHN.** Born at Leyden in 1660. Pupil of his father, Francis Mieris the Elder. Dutch School.

Sale in 1803.

*Walsh Porter, Esq.*  
The Departure of Hagar and Ismael . . . . . } £42 0 0  
Vertumnus and Pomona . . . . . }

1831.

*G. J. Cholmondeley, Esq.*  
A Woman Writing by Candle-light . . . . . 19 8 6

**MIERIS, O. W.**

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
A Pair of small Portraits . . . . . £31 10 0

**MIERIS, WILLIAM.** Born at Leyden in 1662; died at Leyden in 1747. Pupil of his father, Francis Mieris the Elder. Dutch School.

Sale in 1802.

*Countess of Holderness.*  
A Woman Suckling her Child . . . . . £90 0 0  
A Fruit Shop, with an Old Woman selling  
Chestnuts to a Boy . . . . . 150 13 0  
Interior of a Kitchen . . . . . 91 7 0  
A Lady, with a Child in a Cradle . . . . . 204 15 0  
The Race Showman . . . . . 210 0 0

Lucretia . . . . . 17 6 6

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Conversation . . . . . 189 0 0  
Conversation with the Cat . . . . . 307 10 0

1804.

*— Bryan, Esq.*  
A Portrait . . . . . 25 4 0

1811.

*Henry Hope, Esq.*  
A Garden Scene, with David and Bathsheba . . . . . 157 10 0  
A Family at a Repast . . . . . 36 10 0

1822.

*Marquis of Bute.*  
Silenus and Ægle, in a Landscape . . . . . 42 0 0

1824.

*Ralph Bernal, Esq.*  
Interior of a Fruiterer's Shop, with Figures . . . . . 112 7 0  
Interior of a Grocer's Shop, with Figures . . . . . 117 12 0  
An Interior, with Figures . . . . . 145 19 0

1827.

Bacchanals and Nymphs in a Woody Glade . . . . . 106 1 0

*John Dent, Esq.*  
A Fisherman offering Fish to a Maid at an  
Arched Opening . . . . . 388 10 0

1836.

*Sir Charles Bagot, G.C.B.*  
The Trumpeter; from the collections of the  
Grand Pensionary Schimmelpenninck, and the  
Prince de Condé . . . . . 108 3 0

1838.

*William Esdaile, Esq.*  
Interior, with a Woman rocking a Child, and a  
Boy saying Grace at a Table; from the Hold-  
erness Collection . . . . . 87 3 0

1840.

*Sir Simon H. Clarke, Bart.*  
A Man and Woman at a Window, with Crimped  
Fish and a Glass of Liquor . . . . . 236 5 0

1848.

*William Wells, Esq.*  
A Young Woman with a Basket of Eggs on her  
Arm, accosting a Man with Rabbits . . . . . 273 0 0  
A Woman at a Window, with a Dish of Flounders,  
and a Man with a crimped Codfish . . . . . 210 0 0

1804.

*Earl of Clare.*  
The Drawing Lesson; a Lady cutting a Pencil,  
an Old Man behind her examining a Drawing . . . . . 92 8 0  
An Old Woman and a Boy giving Bread and  
Fish to a Beggar . . . . . 162 15 0

Although a pupil of Francis Mieris, this painter must not be regarded as a servile imitator of his father. True, some of his subjects are similar to his father's, yet for all that he had a style of his own. It would appear that according to his own taste he could never finish his pictures highly enough; some of them have more the appearance of enamels than of pictures painted in the usual way. Neither the great Gerard Dow, nor William Mieris's famous father, Francis, could excel William Mieris in the microscopic finish which he bestowed on apples, herrings, onions, and things of the



same class. Of course the other parts of his pictures are equally well finished, and his colouring is silvery and agreeable. Still there is one objection in the works of William Mieris, and which diminishes the interest and pleasure which we should otherwise feel in them—viz., a great sameness in his models, and, we may add, a lack of beauty both in his female faces and in his children's faces. An artist of the name of Fuchseger painted conversations on copper; he gave an enamel finish to them, perhaps partly in emulation of the Mieris school; he painted lobsters and things of that class very nicely. Millar finished his small portraits very highly, and a little in emulation of the Mieris school.

**MIGNARD, PIERRE.** Born at Troyes in 1610; died in Paris in 1695. Pupil of Boucher, painter from Bourges, and of Vouet. French School.

Sale in 1763.

*Earl Waldegrave.*  
Our Saviour and the Samaritan Woman . . . £63 0 0  
1802.

*Duke of St. Albans.*  
Portrait of a Lady . . . . .

Adoration of the Shepherds . . . . . 8 18 6

— *Nesbitt, Esq.*  
The Holy Family, with St. John and a Group of Angels in a Landscape . . . . . 52 10 0

Nine Pictures of the Muses . . . . . 8 8 0

1819.

*Mathew Mitchell, Esq.*  
A small oval Portrait of Madame de Sévigné; from the collection of Mons. de Calonne . . . 27 6 0

1823.

*George Watson Taylor, Esq., M.P.*  
Two small Portraits of Madame de Maintenon and Madame de Montespan . . . . . 28 7 0

Portrait of the Grand Dauphin, Son of Louis XIV. . . . . 9 9

Ditto of the Young Dauphin . . . . . 15 4

Ditto of Cardinal Mazarine . . . . . 26 5

1827.

Portrait of a Lady . . . . . 3 10

1829.

The Virgin and Child . . . . . 10 10

1832.

*George Watson Taylor, Esq., M.P.*  
Portrait of Cardinal Fleury . . . . . 6 6 0

Ditto of Cardinal Mazarine . . . . . 16 16 0

Ditto of Louis XIV. . . . . 27 6 0

Ditto of Madame de Maintenon . . . . . 56 14 0

1837.

*Sir Francis Freeling, Bart.*  
Portrait of Louis XIV. . . . . 4 8 0

1839.

*William Mellish, Esq.*  
The Riposo . . . . .

1848.

*Sir Robert Gordon, G.C.B.*  
The Family of Louis XIV. . . . . 14 3 6

1856.

*Samuel Rogers, Esq.*  
The Virgin, holding the Infant on a Sculptured Pedestal, St. John standing before her; after Raffaele . . . . . 22 1 0

There were two Mignards, brothers—namely, Nicholas and Pierre; and it is believed that the historical and mythological studies and pictures of the former are sometimes ascribed to Pierre, the subject of the present notice. The works of Pierre, however, are best known. He excelled both in portraiture and in fancy pictures; the latter are usually illustrations of the life of the Saviour, and we find considerable elegance and delicacy of feeling displayed in them. Mignard was also successful when he copied the religious subjects of the great Italian masters. There is a Guido-like refinement about his pictures of this class. The expressions of the faces are natural and good, and the drawing and finishing of the hands are likewise very delicate and charming. His historical and allegorical subjects display a great deal of study and academic knowledge, but in order to appreciate them it is sometimes necessary to study certain passages by themselves as a whole or as a composition. They rarely please us so much as his religious subjects. In reference to his portraits, it must be admitted that Mignard nobly displayed or represented that particular style of portrait-painting which was so fashionable, and which found so many admirers, in France about the time of Louis XIV. The style alluded to continued fashionable in France long after the death of Mignard, and may be studied in the portraits of Largillière and other masters. It may be remarked that Mignard's portraits, and the portraits of other French painters of the same class, are greatly admired by many collectors of the present day. On the other hand,

some connoisseurs cannot appreciate or admire their style. There is great inequality in the portraits of Mignard; his style is entirely distinct from that of Vandeyck, Lely, Kneller, or any of the numerous followers of these men. He was a good draughtsman, and his portraits show considerable decision of touch. He apparently found no difficulty in drawing the hands and other difficult parts of his portraits. There is an equality of handling throughout his portraits; there is something about them which leads us to infer that he always finished them to his own satisfaction. It may be noticed further that there are a brightness and force about his female heads which are generally admired; they come out, as it were, from the canvas and attract the eye when seen in a picture gallery. As already inferred, in order fully to appreciate the portraits of this painter it is necessary to be endowed with a taste and feeling for the particular style which is displayed in his works. The writer feels that his works would be better if the compositions were more simple—if the parties represented seemed less sensible that they were sitting for their portraits—if he had given less of that staring appearance to them. And, further, the writer feels that, without giving up the elaborate finish or laying aside the gorgeous draperies, because such features are characteristic of the style which he aimed at, Mignard might have given greater force and value to his family groups and portraits had he introduced a less variety of brilliant colours; for when a painter finds it necessary to scatter over his picture ultramarine, lake, purple, and perhaps half a dozen more bright colours, it is rarely that he is able to preserve the power and harmony of his work. Tourniery's portraits are a little like Mignard's. He made the faces of his sitters pretty, and introduced flowers and cheerful colours about his figures.

**MIGNON, ABRAHAM.** Born at Frankfort about 1640; died at Wedlar in 1679. Pupil of Jacob Murel, or Moreels. Dutch School.

Sale in 1801.

*Earl of Rosborough.*  
Peaches, and other Fruits and Flowers . . . £38 17 0

1802.

A Fruit Piece . . . . . 8 18 6

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Fruit . . . . . 29 8 0

1803.

A Vase with Flowers . . . . . 26 5 0

*Walsh Porter, Esq.*

Fruit, Flowers, and Insects . . . . . 42 0 0

A Vase with Flowers . . . . . 22 1 0

1807.

*Edward Core, Esq.*  
A Flower Piece . . . . . 21 0 0

1819.

A Group of Flowers, with numerous Insects, &c. . . 46 4 0

1821.

*John Webb, Esq.*  
Fruit . . . . . 24 3 6

Flowers . . . . . 31 13 0

1823.

A Flower Piece, with Insects and Reptiles . . . 21 0 0

1861.

*Charles Scarsbrick, Esq.*  
A Group of Fruit on a Marble Slab . . . . . 23 12 6

If it be true that during his stay in Holland Mignon became a scholar of Jan David de Heem, it may be confessed that that great master had a pupil worthy of him. At the same time we will take the opportunity of reminding the reader that Mignon's manner of painting fruit and flowers is very different from de Heem's. There is something very original about Mignon's style; he finished highly and painted with extraordinary delicacy. At the same time his works are very different from the flower pieces of Huyssun and Van Os. When he painted garlands and vases of flowers he was happy in avoiding an artificial or bouquet appearance. In fact, his compositions are always pleasing and natural, and look well when viewed from a little distance. He usually preferred dark backgrounds for his pictures, and in the centre of his groups of flowers he generally placed some large red and white roses. In his fruit pieces it will be noticed that the netted melons are particularly well painted, and as kind of accessories he was fond of introducing ears of corn, Indian wheat, insects, and sometimes birds. All of these are capably painted, unless we except the birds, which, although well painted, hardly look sufficiently like live birds. In some of his works he introduced trunks of trees, which are elaborately worked up, and covered in parts with rich mosses. Mignon pencilled with a smooth and delicate touch, yet there is nothing that is tame or laboured about his painting. The flower pieces of Walsappel, which are usually represented in vases, class very well with Mignon's pictures. He finished the accessories and every part of his pictures carefully, and, like Mignon, he gave a certain degree of smoothness to his finish.

## MILANESE, ANTONIANI.

Sale in 1801.

Right Hon. Sir William Hamilton.

Two Views of Palermo . . . . .	£5 5 0
Four Views of Naples . . . . .	3 3 0

MILÉ (or MILLET), FRANCIS. Born at Antwerp in 1644; died in 1690. Pupil of Laurent Franck. French School.

Sale in 1802.

Nymphs Bathing . . . . .	£5 0 0
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Duke of Bridgewater, &amp;c.

A small Landscape and Figures . . . . .	3 0 0
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1803.

A Landscape and Figures . . . . .	4 0 0
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Ditto . . . . .	6 16 6
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A Landscape with Buildings and Figures . . . . .	36 15 0
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Walsh Porter, Esq.

Landscape, with Architecture and Figures . . . . .	10 10 0
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Landscape and Figures . . . . .	22 1 0
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Ditto . . . . .	22 1 0
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A Landscape with Figures . . . . .	0 0
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1804.

— Bryan, Esq.

A Landscape . . . . .	11 11 0
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Ditto . . . . .	32 11 0
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1807.

Edward Cox, Esq.

A rocky Landscape . . . . .	11 11 0
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A Landscape; from the collection of Greffier	
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Fagel . . . . .	12 1 6
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1811.

Henry Hope, Esq.

Landscape, with Buildings and Figures . . . . .	21 0 0
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Charles Lambert, Esq.

An upright Landscape . . . . .	8 8 0
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1813.

A View in Italy. Bought in at . . . . .	20 9 6
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1816.

Henry Hope, Esq.

A Landscape and Figures . . . . .	16 5 6
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1821.

Marquis of Bute.

A Landscape, with Buildings and Figures . . . . .	11 0 6
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1829.

Lord Gwydir.

A classical Landscape . . . . .	16 16 0
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1830.

Frederick Benjamin King, Esq.

Landscape and Figures . . . . .	4 4 0
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1833.

Chevalier Sebastian Erard.

A Landscape, with Buildings on an elevated Site; in the foreground Christ with His Apostles and the Woman of Samaria . . . . .	38 17 0
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1839.

Sir Henry Oxenden, Bart.

A classical Landscape, with St. John baptizing Christ . . . . .	20 9 6
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1840.

William Hastings, Esq.

A Landscape, with Figures; from Baron Fagel's collection . . . . .	8 15 0
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Sir Simon H. Clarke, Bart.

A classical Landscape, with Buildings and Figures . . . . .	11 0 6
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We are told that this painter is sometimes called Francisque, or Fransisque, as the French write his name. His works are not unfrequently met with, and it may be remarked that there is nothing of the Dutchman about them; on the contrary, in character and *modus* they are quite as Italian as the works of Gaspar Poussin, although it must be admitted that they are not of the same value. His colouring often reminds us of the landscapes of both Nicold and Gaspar Poussin; he was, in fact, an elegant painter as well as a good colourist. His subjects may be described as classical, and many of them are made up of groups of buildings and ruins, arranged according to fancy, and are not actual views of particular spots. In the foregrounds of his pictures he was fond of introducing lofty buildings or ruins of colossal columns, whilst under the shade of the same are pastoral figures watching their flocks; his tall and widespread trees, with their elegantly curved stems and trunks, remind us a little of Orizonte's trees, only his leaves are put in with smaller touches, and there is more "quality" in the painting of them. Like Poussin, he was fond of introducing a lake or a waterfall in his landscapes. Sometimes his distant

buildings are very like Poussin's, are a kind of small sheds, built, however, in a semi-classical manner, and ornamented with columns and arches. But occasionally Milé introduced into his pictures buildings of a more modern character—villas of a semi-Jacobite type, which were probably pictures of houses built either in France or Italy about his own time. Milé's skies are usually light and pretty, and in his richly wooded landscapes he used to introduce the blue sky between the trees in a very clever way. We are told that the painter Abraham Genoël, during his stay in Paris, was very intimate with Milé. There is a great deal of merit in Genoël's compositions, but they are wilder than Milé's. He introduced in them a Savator Rosa kind of trees, and clusters of incongruous buildings and ruins, and some of his figures appear to be pastoral or homely, whilst others are of a classical character.

MILLAR, —. See MERRIS.

MILLER, W. See M. BROWN and Rev. W. PETERS.

MINDERHOUT, HENDRIK. Born at Antwerp in 1637; died in 1696. Flemish School.

Sale in 1861.

Charles Scarisbrick, Esq.	
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A Seaport in the Mediterranean . . . . .	£29 8 0
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MIREVELT (or MIREVELDT), MICHAEL JANSON. Born at Delft in 1638; died at Delft in 1611. Pupil of Anthony de Montfort, called Blocklandt. Dutch School.

Sale in 1802.

Countess of Holderness.	
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Portrait of a Gentleman . . . . .	£14 14 0
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Portrait of a Gentleman . . . . .	7 17 6
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Ditto of a Lady . . . . .	6 16 6
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1821.

Portrait of a Prince of the House of Nassau . . . . .	10 0 0
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1825.

Portrait of William Prince of Nassau . . . . .	12 12 0
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Ditto of Prince Henry . . . . .	11 11 0
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Ditto of Prince Maurice of Nassau . . . . .	10 10 0
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1829.

Lord Gwydir.	
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A Man's Portrait . . . . .	5 15 6
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John Webb, Esq.

A Miniature of Frederick Henry, Prince of Orange . . . . .	4 10 0
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1832.

George Watson Taylor, Esq., M.P.	
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Portrait of the Queen of Bohemia . . . . .	4 4 0
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1836.

Portrait of Frederick Henry, Prince of Orange . . . . .	9 9 0
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1848.

Count de Morny.	
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An Interior of an Apartment, with Cavaliers examining a Collection of Paintings . . . . .	74 11 0
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Some of this master's portraits are analogous to Cornelius Jansen's works, yet usually he painted in a coarser style than Jansen, and with a greater body of colour. His portraits are dressed in the large ruffs of the period. His men are usually in dark dresses, richly worked, whilst over the shoulders is a cloak or scarf of fur. All this reminds us of Cornelius Jansen's portraits, only, as a rule, Mireveldt did not spend so much time on the details of his pictures. This difference may be seen very forcibly by comparing the small cabinet pictures of the two painters, where the heads are only about three inches long. Even in his life-size portraits it will be found that Mireveldt rarely cared about introducing much elaborate work in the ruffs and lace cuffs; the borders of the same are not ornamented, and the ruffs round the neck are plain and large, and exhibit apparently a countless number of folds—quite a confusion of folds. His heads are remarkably well drawn, and possess a great deal of character. Some of them, however, are a little harsh in colour, and have too much red in the shadows and on the lips. Houbraken says that Peter Mireveldt's portraits are singularly like his father's—namely, Michael's. John Van Nes, or Nees, the portrait-painter, is mentioned by Van Mander as a successful pupil of Michael Mireveldt.

MOINE (or MOYNE), FRANÇOIS LE. Born in Paris in 1688; died in Paris in 1737. Pupil of Louis Galloche. French School.

Sale in 1801.

— Slade, Esq.	
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Apollo and Daphne; and the companion, Venus appearing to Æneas . . . . .	£2 6 0
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1802.

Nymphs Bathing . . . . .	4 4 0
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The Departure of Andromache and Hector . . . . .	9 9 0
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Duke of St. Albans.

A Turkish Courtship . . . . .	11 0 6
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Mercury and Argus . . . . .	1803.	25 5 0	<i>Earl of Ashburnham.</i>	1850.	•
— Bryan, Esq.	1804.		St. John in the Island of Patmos, and the Virgin attended by Angels, appearing to the Apostles	£157 10 0	
Cymon and Iphigenia . . . . .		7 7 0	<i>Samuel Rogers, Esq.</i>	1856.	
<i>Marquis of Lansdowne.</i>	1806.		The Riposo, with a Glory of Angels	37 16 0	
An Historical Composition . . . . .		5 0 0	The Angel appearing to Hagar and Ishmael; from the Earl of Carysfort's collection	86 2 0	
<i>Mathew Mitchell, Esq.</i>	18		1858.		
Psyche and Cupids . . . . .		7 17 0	<i>Colonel Hugh Baillie.</i>		
<i>Sir Francis Freeling, Bart.</i>	1837.		A Landscape, with Hagar and Ishmael. Bought in at	210 0 0	
Susannah . . . . .		9 5 0	1863.		
MOLA, PIETRO FRANCESCO. Born at Coldra in 1609; died at Rome about 1665. Pupil of Cav. d'Arpino and of Francesco Albano. Bolognese School.			St. John in the Island of Patmos; from the Earl of Ashburnham's collection	63 0 0	
Sale in 1801.			<i>John Allnutt, Esq.</i>		
<i>Earl of Besborough.</i>			Landscape, with Diana sleeping on the Edge of a Lake	32 11 0	
A Landscape and Figures . . . . .		£26 15 6	1867.		
<i>Hon. Sir William Hamilton.</i>			<i>Colonel Hugh Baillie.</i>		
St. Jerome, &c. . . . .		13 2 6	Hagar and Ishmael . . . . .	173 5 0	
1802.			The works of this painter are deservedly esteemed as fine examples of the Bolognese School; but it must not be inferred from this remark that Mola was a master who could vie with the Caracci, Guercino, and others, as an historical painter. Although he painted important religious pictures, and occasionally inserted large figures into the landscapes of Gaspar Poussin, yet his cabinet works, which are best known in this country, are altogether of a less ambitious character. Mola had an excellent eye for landscape, he quite understood the great masters of the Bolognese School in this respect; his management of 'light and shade' is admirable, he had such a bold way of bringing his distant rocks against the bright horizon; yet the perspective of his pictures never appears to be injured by his powerful contrasts of dark and light colours. His trees are coloured with the rich dark greens and browns which the Caracci were so fond of, but in his religious compositions he introduced trees of a semi-tropical or eastern character. In some of his landscapes he merely introduced pastoral figures attending to their flocks, but more frequently the subjects represent some passage of Sacred Writ. His groups are both graceful and dignified; and his female figures, especially when painted on rather a large scale, are remarkably fine. They are more than mere landscape figures, and the heads are full of feeling and character.		
A Landscape . . . . .		56 14 0	MOLA, JOHN BAPTIST. Born in France about the year 1629; died about 1661. Pupil of Simon Vouet and of Francesco Albano. French and Bolognese Schools.		
<i>Lord Darnley.</i>			Sale in 1827.		
Bacchanian Boys . . . . .		32 11 0	<i>Duke of Bedford.</i>		
The companion . . . . .		26 5 0	A Boy with a Pigeon . . . . .	£36 15 0	
<i>Sir Simon Clarke, Bart., and George Hibbert, Esq.</i>			The works of this painter are not so well known in England as the pictures of Francesco Mola. His Bolognese landscapes are prettily composed, are a kind of classical landscapes, and are made up of lakes, mountains, and lofty trees. In some of his landscapes he introduced religious subjects, which are rather elegantly treated. At the same time it may be remarked that, like many of the Bolognese painters of that period, he would sometimes arrange his groups in imitation of the designs of the great Roman and Venetian masters.		
Marriage of St. Catherine . . . . .	1803.	94 10 0	MOLENAER (or MOUINAER), JAN. Flourished about the middle of the seventeenth century. Dutch School.		
Landscape and Figures . . . . .		34 13 0	Sale in 1801.		
1803.			<i>— Slade, Esq.</i>		
Landscape and Figures . . . . .		24 3 0	A Frost Piece, with Figures skating . . . . .	£1 8 0	
1804.			1802.		
— Borellis, Esq.			Boors at Cards . . . . .	1 1 0	
A Magdalen, in a Landscape . . . . .		15 15 0	A Dutch Courtship . . . . .	4 0 0	
1807.			<i>Guy Head, Esq.</i>		
<i>Edward Cox, Esq.</i>			A Landscape and Figures	4 4 0	
A woody Landscape, representing in the foreground the Family of Jacob . . . . .		29 8 0	An Interior, with Figures dancing and regaling	3 3 0	
1813.			1813.		
<i>John Willett Willett, Esq.</i>			<i>John Willett Willett, Esq.</i>		
The Holy Family in Egypt . . . . .		21 0 0	Boors Merry-making . . . . .	17 17 0	
Abraham offering Isaac. Bought in at . . . . .		78 15 0	1816.		
1819.			An Interior, with Dutch Figures . . . . .	6 0 0	
<i>John Knight, Esq.</i>			1816.		
The Riposo . . . . .		102 18 0	<i>Henry Hope, Esq.</i>		
1821.			Dutch Peasants Regaling . . . . .	5 0 0	
<i>Marchioness of Thomond.</i>			1822.		
A Magdalen and Angels, in a Landscape . . . . .		13 2 6	<i>Marquis of Bute.</i>		
1826.			Interior, with Figures at a Repast playing and singing . . . . .	10 10 0	
<i>Admiral Lord Radstock.</i>			A Conversation . . . . .	7 17 6	
An upright Landscape, with a Female in the foreground, about to undress for the Bath . . . . .		23 2 0	A Courtship; Interior . . . . .	77 14 0	
Landscape, with St. Catharine, and a group of Cherubim . . . . .		105 0	1826.		
Landscape, with Christ and the Woman of Samaria . . . . .		44 2	View of a Village during a Fair . . . . .	2 10 0	
1820.					
<i>Lord Gwydir.</i>					
A small upright Landscape, with a Hermit at Devotion . . . . .		10 10 0			
<i>Earl of Liverpool.</i>					
Landscape, with the Angel directing Hagar to the Spring . . . . .		16 16 0			
<i>Thomas Emerson, Esq.</i>					
A Landscape, with a Magdalen attended by Angels . . . . .		26 5 0			
1831.					
<i>John Maitland, Esq.</i>					
A Magdalen, in a Desert . . . . .		90 6 0			
<i>George J. Cholmondeley, Esq.</i>					
Landscape, with Figures Bathing; formerly in the collection of Sir J. Reynolds . . . . .		107 2 0			
1832.					
<i>George Watson Taylor, Esq., M.P.</i>					
A Romantic Landscape . . . . .		36 15 0			
1839.					
<i>William Mellish, Esq.</i>					
St. John Preaching in the Wilderness . . . . .		39 18 0			
1840.					
<i>Sir Simon H. Clarke, Bart.</i>					
The Riposo, with St. Catherine . . . . .		43 1 0			

1827.	
* <i>F. H. Standish, Esq.</i>	
A Winter Scene, with Figures skating . . . . .	£8 12 0
1828.	
A Winter Piece, with many Figures . . . . .	5 5 0
1832.	
A Frost Piece, with Figures . . . . .	6 15 0
1833.	
Interior, Merry-making . . . . .	19 19 0
1848.	

<i>William Wells, Esq.</i>	
Buildings on a River; a pair . . . . .	15 4 6

As there were several painters of this name, it is doubtful whether all the pictures described in the above notes are the works of Jan Molenær. His interiors, with figures merry-making, are painted a little in emulation of Van Ostade, and are warm and sunny in effect. The figures in these pictures are often numerous, but are not of equal merit; and it may be further noticed that he was fond of representing male and female peasants caressing each other. Sometimes Molenær painted figures on a much larger scale than those which we usually see in his interiors. These larger figures, although not badly coloured, are not of much interest. Molenær had a nice taste for landscape-painting, and his winter scenes and other views are very pretty pictures of their class; without any pretension to brilliant colouring, they appear light and agreeable in effect. In his manner of representing the sun playing on the ground he reminds us of Solomon Ruysdael. As already remarked, he did not introduce very bright tints into his landscape, and his trees generally partake of a brown tint, and his cottages are often of a slaty colour. The rustic figures which Molenær put into his landscapes are grey and sombre in colour, and are similar to Brower's small figures. Molenær the landscape-painter, who is referred to above as being skilful in representing sun-effects, is sometimes called G. M. Molenær, but the writer does not know on what authority, unless it be that the initial letter on some of his pictures looks as much like 'G.' as 'J.' He was a clever painter, and a man of about the same talent as Van Goyen. There are snow and frost scenes by a painter of the name of Molenær, yet they appear to be by a different hand from the above; many of them are neatly and prettily finished, the brickwork of the buildings being worked up a little in emulation of Vander Heyden, and they are sufficiently good to class with the early works of De Vries. They appear to be by a painter of the name of K. Molenær. Lemwaerd's frost pieces may be classed with K. Molenær's; his works are prettily coloured, and he spent a great deal of time in working up the faces of his small figures. The animals in Lemwaerd's pictures are curiously painted, apparently in emulation of Paul Potter; and there is a singular variety of cottages and buildings in his pictures. K. Beelt was another painter of the Molenær class. His coast scenes and other landscapes are richly coloured, and the brickwork of his cottages is defined in the curious manner of Molenær.

MOLYER, PETER.	
Sale in 1813.	
Landscape and Figures . . . . .	£3 13 6

MOLYN, PETER (the Elder). Born at Haarlem about the year 1600. Dutch School.

Sale in 1802.	
A View on the Banks of a River . . . . .	£1 1 0
A Landscape and Figures . . . . .	13 2 0
A Landscape . . . . .	5 15 0

1813.	
— <i>Clay, Esq.</i>	
A Landscape . . . . .	6 0 0

1819.	
A Landscape . . . . .	5 10 0

1823.	
A Landscape, with a Waggon and Figures in a Village . . . . .	17 6 6

1827.	
<i>John Dent, Esq.</i>	
A Landscape, with Figures by a Roadside . . . . .	3 0 0

1837.	
A small Landscape, with a Cottage . . . . .	2 2 0

1862.	
<i>Thomas Garle, Esq.</i>	
A rustic Landscape, with Cottages, three Peasants in the foreground . . . . .	14 14 0

The works of this painter are not valuable, yet they possess considerable merit. Like Van Uden, he was happy in giving extensive distance to his landscapes, only his distances are more sketchy and less defined than Van Uden's. Sometimes his landscapes are broken in parts by fields and rocks of a pale reddish colour, whilst a similar tint is seen in parts of the sky. His foreground foliage is beautifully pencilled in the neat manner of Jan Vander Veldt, whilst at the same time it will be remarked that there is a similarity

in the figures of the two painters. Molyn occasionally left this style, and painted dark woody landscapes, which are darker than the darkest Ruysdaels. His pictures of this class are far from being the least masterly of his productions, only some of them are so very dark that it is impossible to appreciate them unless we are able to examine them in a powerful light.

MOLYN, PETER (the Younger), called TEMPESTA. Born at Haarlem in 1637; died in 1701. Pupil of his father, and imitator of Snyder's. Dutch School.

Sale in 1801.	
<i>Earl of Beesborough.</i>	
A Land Storm . . . . .	£24 3 0

1802.	
<i>Lord Darnley.</i>	
A Landscape . . . . .	10 10 0

1805.	
A small Landscape—Moonlight . . . . .	12 12 0
A View on the Banks of a River . . . . .	13 2 6
A Landscape, with a Waterfall . . . . .	11 0 6
Ditto, the companion . . . . .	13 13 0

1813.	
<i>James Poole, Esq.</i>	
A Storm in the Mediterranean . . . . .	26 5

1820.	
<i>Edward Holland, Esq.</i>	
View of a Harbour, with Buildings and Shipping . . . . .	15 15 0
Ditto, a Seaport . . . . .	15 15 0

1833.	
A Cascade, with Rocks and Warriors . . . . .	15 15 0

1836.	
A Storm on a Rocky Coast . . . . .	14 0 0

The grand classical landscapes which Molyn painted when he was in Italy, and which procured for him the name of 'Tempesta,' are well known, and, as may be easily inferred by the name, are frequently representations of land storms. Many of his landscapes are very bold works, and remind us of the compositions of Mola and other Bolognese painters. He took great pains with his foliage, working up the same until he got it surprisingly rich and brilliant in colour. It will be seen that he introduced a variety of tints in his foliage, tints of reddish brown and bright yellow; and this brightness about the foliage balances agreeably with the dark blue hills in the distances of his pictures, which are introduced in bold relief against the horizon. We are told that Antonio Belluci, a Venetian artist, sometimes painted the figures in Tempesta's landscapes. Joan Parrelles was a painter of similar taste to Tempesta. Houbraken says that he delighted to paint coast scenes during violent gales, and sea pieces with vessels in distress.

MMOMERS, HENDRIK. Born at Haarlem in 1623; died in 1697. Dutch School.

Sale in 1802.	
<i>Paul d'Aigremont, Esq.</i>	
A Cattle Piece . . . . .	£3 5 0

1803.	
A Landscape and Figures . . . . .	13 13 0
A Landscape, with Cattle . . . . .	3 18 0

1803.	
<i>Walsh Porter, Esq.</i>	
The Gleaners . . . . .	35 14 0

1823.	
A Landscape, with Cattle, Sheep, and Figures . . . . .	9 15 0

1824.	
<i>Rolph Bernal, Esq.</i>	
Italian Landscape and Figures . . . . .	24 3 0

1828.	
Landscape and Cattle . . . . .	3 0 0

1838.	
<i>William Esdaile, Esq.</i>	
Italian Market Figures, with Fruit; from the collection of R. Bernal, Esq., M.P. . . . .	11 11 0

1840.	
Landscape, with a Water-mill, and a Woman milking a Goat . . . . .	11 0 6

The works of this painter are sometimes compared to Old Weenix's; he reminds us of him in his neat way of finishing his dogs and other animals. Then again, like Stoop, he was happy in giving a sunny Cuy-p-like effect to his landscapes, in which are horses, cavaliers, and other figures. His market scenes, although rather dark, yet repay inspection, as we find a great deal of nice painting in parts; and occasionally the figures are enlivened by one or two bright dresses or coats. Bernard Schyndel was one of his pupils; he painted conversations as interiors and *fête champêtre* scenes. His figures are not remarkable for refinement, but they are neatly and prettily painted. He was partial to blue draperies, and his pictures are cool and greenish in tone. The backgrounds of his garden scenes remind us of Ferg;

and we may further notice that the foreground objects are nicely put in.

## MOMPERT.

Sale in 1802.

*Duke of St. Albans.*  
A Landscape; View in Egypt . . . . . £8 8 0

The writer is not acquainted with any biographical notice of this painter. Mr. T. Wright, in his interesting 'Life of Richard Wilson,' published in 1824, has devoted several pages to the consideration of this painter's style, with the view of proving that Richard Wilson was indebted to him, and that Wilson must have studied his works attentively. Mr. Wright appears to have known Mompert's works, and some of his remarks seem correctly applied, but from an unfortunate reference to Bryan's Dictionary and some other works on painting, he has attempted to describe his style by confounding him with Jodocus Mompert, the Fleming. We meet with landscapes ascribed to this painter which exhibit less of the Richard Wilson feeling than many of us expect after reading Mr. Wright's account of him. Some of them are boldly yet coarsely pencilled, and class well with classical landscapes of the Marco Ricci type.

MOMPERT, JOAS (or JODOCUS). Born at Antwerp in 1589; died in 1638. Flemish School.

Sale in 1801.  
A Frost Piece . . . . . £5 15 6

— *Slade, Esq.*  
A Snow Piece, by Mompert and Brueghel . . . . . 1 2 0  
A Landscape, with Rocks and Figures . . . . . 1 8 0  
A Frost Piece by Mompert and Brueghel . . . . . 1 4 0  
Ditto . . . . . 2 12 6

1802.

*Lord Darvel.*  
A Mountainous Landscape, with a Skirmish  
Figures in a Landscape . . . . . 9 19 6

1803.

*Earl of Godolphin.*  
A Frost Piece, with Figures by Brueghel . . . . .

1812.

*Charles Lambert, Esq.*  
A Pair of Landscapes . . . . .

1813.

*John Willett Willett, Esq.*  
A Landscape and Figures . . . . . 15 15 0

1821.

*Marchioness of Thomond.*  
A Landscape . . . . . 7 7 0  
Ditto, the companion . . . . . 8 0 0

1830.

*William Mellish, Esq.*  
A Mountainous Landscape . . . . . 4 10 0

1856.

*Samuel Rogers, Esq.*  
A Bay Scene, with Roman Ruins and a Group of Figures . . . . . 6 6 0  
An Italian Scene, with a ruined Roman Bridge across a River, Peasants with a Mule in the foreground; from the Holderness Collection . . . . . 12 0 0

As Vandyck included this artist in his series of portraits of eminent painters, it seems but fair to assume that his works were not considered unworthy of regard by that great painter; anyhow, he has left us a capital portrait of him, and in the background has introduced a succession of rocky mountains, as if to show Mompert's fondness for that style of painting. At the present day few care about Mompert's landscapes; he had a cold wiry touch, which often reminds us of old Teniers, only he could never equal old Teniers in painting the figures, but when the latter put in the figures for him his pictures are pleasing enough. As already remarked, Mompert was fond of painting mountainous scenery, when in the foreground he would introduce large masses of stone, whilst not unfrequently between his great masses of stone a rivulet may be seen gently running; in other examples the stream is more violent, and is represented as a waterfall. It must be borne in mind that his pictures are not all alike: in some examples he was not happy in the colour of his rocks; he got the stone too brown and transparent, and there is a want of substance in the large octangular masses; they have a flat appearance. Of course there is less interest in his pictures of this class when merely enlivened with his own brown-looking figures, and perhaps a few scraggy goats. Mompert was probably fond of trees and plants, as we find that in his more highly finished pictures he took considerable pains when working up some of the foreground shrubs and plants. Then, again, he would often represent with much truthfulness the trunks of large trees partially destroyed by lightning. Further, there are pictures by this painter which appear to be little more than studies of trees, and seem, in some examples, intended to represent a small open space or plot of grass on the top

of some lofty mountain, whilst under the shade of the trees a few figures and animals are resting. The height is represented by showing the tops of a few trees on either side, whilst in the extreme distance may be seen the outlines of a range of hills. It may be noticed that his pictures of this class are very light in colour, and are more agreeable than those examples in which he has introduced a great deal of rich brown colour. Leeven's classical landscapes, with nude figures, bear a slight resemblance to Mompert's works. Leeven's landscapes are delicately finished, and he introduced a considerable quantity of red in the skies.

MONAMY, PETER. Born at Jersey about the year 1670; died in Westminster in 1749. English School.

Sale in 1802.

A Calm at Sea . . . . . £2 15 0

1838.

*M. M. Zachary, Esq.*  
A Calm, with a Man-of-war saluting, and other Vessels . . . . . 9 0 0

Monamy's best works are remarkably nice pictures; they are quite English in character, and many of them remind us strongly of William Van de Velde's English pictures, but they have no analogy to Van de Velde's foreign pictures. Monamy excelled as a painter of 'calms' and shore scenes, with fishing-boats; in the foregrounds of the latter class he sometimes introduced large figures of fishermen engaged in carrying fish, or in attending to their nets. Monamy was an agreeable colourist, and many of his sea pieces are warm and sunny in effect.

MONAVILLE, F.

Sale in 1801.

*Earl of Besborough.*  
The School of Athens; after Raffaello . . . . . £57 15 0  
Mount Parnassus; after Raffaello . . . . . 42 0 0

MONI, LOUIS DE. Born at Breda in 1698; died at Leyden in 1771. Pupil of Van Kessel, Emanuel Bisset, and Philip Vandyck. Dutch School.

Sale in 1802.

*Countess of Holderness.*  
A Kitchen Scene . . . . . £33 12 0

1803.

A Dutch Kitchen, with Figures . . . . . 17 6 6

1811.

*Henry Hope, Esq.*  
A Boy at a Window, with Fish before him . . . . . 11 11 0  
A Young Woman at a Window, with Fish and Onions . . . . . 14 14 0

1811.

*Lady Stuart.*  
A Girl and Boy at a Window blowing Bubbles . . . . . 16 16 0

It appears from the above note that De Moni studied under several masters, and Stanley compares his works to Gerard Dow's. Perhaps on the whole they remind us more of Philip Vandyck's small conversations than of the works of the other painters; for, like De Moni, Philip Vandyck was fond of painting figures standing at casement windows. The works of De Moni may be described as highly and prettily finished.

MONIER, PETER.

Sale in 1830.

The Birth of Bacchus . . . . . £5 0 0

MONNICKS (or MONNIX). Born at Bois-le-Duc in 1606; died at Bois-le-Duc in 1686. Flemish School.

Sale in 1831.

*John Maitland, Esq.*  
A Landscape, with Market Figures; from Captain Armstrong's collection . . . . . £38 17 0

The works of this painter possess considerable merit, because he was a good colourist, and besides was happy in giving a cheerful effect to his compositions. In the backgrounds of his pictures he often painted elegant arches and a variety of buildings and ruins, which are tastefully managed. The figures in his pictures are spirited, and remind us a little of Lingelbach's figures; and his market scenes display fine studies of fruit and vegetables, which look fresh and nice. There is an agreeable lightness about his works, and Houbraken tells us that when Monnix went to Rome the Pope took such a fancy to his pictures that he retained him in his service for thirteen years.

MONNOYER, JEAN-BAPTISTE, called BAPTISTE. Born at Lisie in 1634; died at London in 1699. French School.

Sale in 1826.

Flowers . . . . . £3 6 0

1827.

A Pair of Flower Pieces . . . . . 11 15 0

*F. H. Standish, Esq.*  
A Flower Piece . . . . . 11 1 6

1829.

A Flower Piece . . . . . 2 4 0

1831.

• *John Maitland, Esq.*

A Pair of Baskets of Flowers . . . . .

£4 6 0

This once fashionable artist studied at Antwerp with the view of becoming an historical painter. As a flower-painter he is well known in England. His works, or perhaps we should say the pictures ascribed to him, are far from equal in 'quality'; only it is well to remember that he had a son who painted flower pieces in the manner of his father, and several other imitators; therefore it is not necessary to assume that all the pictures which are painted in the manner of Baptiste are by Monnoyer the elder. Monnoyer's best works are worthy of a place in a picture gallery; at the same time we must admit that he was not one of the most agreeable of flower-painters. It is very difficult to paint flowers tenderly and agreeably. Baptiste's are usually correctly drawn and nicely arranged, yet they appear to be wanting in life; his touch was so firm and opaque that we feel that it would be utterly vain to attempt to blow the petals off his flowers, or even to shake the pollenless stamens. Baptiste generally preferred representing his flowers in baskets, and they are often piled up so as to form a pyramid of great height. He appears to have been rather curious in plants, and, unlike many of the old Dutch painters, rarely cared to make a group of only three or four kinds of flowers; on the contrary, we find a great variety of plants in a single picture. In his spring bouquets we find snowdrops, yellow, blue, and other varieties of crocuses, dark red anemones, the polyanthus, the white and blue hepatica, the white and red carnus, the hyacinth, the narcissus, with many other plants. Baptiste's style of painting does not resemble Magnon's, Spandoneck's, or other painters of that class, but, in pencilling it reminds us more of the works of the Italian flower-painters; some examples are not unlike the flower pieces of Michael Angelo di Campidoglio. Baptiste has left us a few botanical etchings; some of these are small bouquets, consisting perhaps of a white lily with only three or four other flowers; they have not much force, yet the petals and grasses are tastefully arranged. On the whole, he appears to have been most successful in his small pictures. Drechsler's gay flower pieces may be classed with Monnoyer's. We are told in the dictionaries that Baptiste sometimes painted in water-colours on vellum. We not unfrequently see crayon portraits on vellum; and we read that John Bailie, a Dutch painter of the seventeenth century, used to draw portraits on vellum with a pen, which he afterwards heightened with black lead. We occasionally meet with very pleasing engravings on satin, and we are told that Jeremiah Davison, a pupil of Sir Peter Lely's, sometimes painted portraits on satin. There was a Dutch flower-painter, of the name of Isaac Ducart, of the seventeenth century, who painted his pictures on satin; and we read that the same had great lustre and beauty. Botanists are not always satisfied even with the works of our greatest flower-painters; it would appear that most of them display a certain ignorance in the technicalities of the science, which only botanists are able to detect. Some flower-painters profess to be botanical painters, and such artists are not confined to our own day. We meet with them as illustrators of books in former centuries. Ehret George Dionysius, a German painter of the last century, painted flowers, and also illustrated botanical works. We read that in 1736 he was employed by Mr. Clifford, in Holland, to illustrate the 'Hortus Cliffortianus.' He painted a number of figures in the English Botanical Gardens, of which one hundred were engraved, under the title of 'Plantæ Selectæ.' Gould mentions Sydenham Edwards as a successful botanical painter; he also painted animals. Edwards died in 1819, aged fifty-one. Houbraken refers to John Van Nickelen as another painter of flowers on satin.

MOOL, VAN.

Sale in 1804.

— *Bryan, Esq.*

Diogenes . . . . .

£32 11 0

MOOR, KAREL DE. Born at Leyden in 1656; died at the Hague in 1738. Pupil of Gerard Dow, of Abraham Vanden Tempel, of Francis Mieris, and of Godfrey Schalcken. Dutch School.

Sale in 1822.

— *Marquis of Bute.*

Boy blowing Bubbles . . . . .

£17 6 6

1861.

— *Charles Scarsbrick, Esq.*

A Lady in a Blue Silk Dress, with a Spaniel seated at a Table, a Gentleman standing at her side . . . . .

18 18 0

1864.

— *Earl of Clare.*

Interior, with a Gentleman playing on a Guitar, and a Lady singing . . . . .

53 11 0

Although Karel de Moor sometimes painted historical pictures and portraits, yet he is best known as a painter of cabinet interiors. He had the advantage of studying under several eminent painters; thus his style is of a composite character, and we can trace the influence of the several masters already named in his works. Karel de Moor had an excellent knowledge of landscape-painting, and the

avenues of trees and park scenery in the backgrounds of his pictures are very charming. In the foregrounds of these pictures he would paint a kind of *fête champêtre* scenes, or perhaps only elegant ladies attended by their servants. His female models are an improvement on the remarkably bulky women which Jan Steen, Gerard Dow, and other painters of that time usually represented: there is a Watteau-like elegance about Karel de Moor's female figures. In his elaborate finish he reminds us of Francis Mieris, and also of Netherer; and notwithstanding that his works are so highly finished, yet, as a rule, it will be seen that he did not paint with much impasto. Karel de Moor was a bright and generally a charming colourist; further, he bestowed great pains on the draperies and accessories of his pictures. He was a wonderful painter of white satin, and the vases of flowers and bouquets which he was so fond of painting in his interiors well repay a close study or examination.

MOORE (or MORE), JACON. Born at Edinburgh about the year 1740; died at Rome in 1795. Pupil of Alexander Raeburn. English School.

Sale in 1796.

A Landscape, with Diana and Nymphs at the

Chase . . . . . £110 5 0

1801.

View of the Cascade at Tivoli . . . . . 18 18 0

Ditto of the Bridge of Narnia . . . . . 19 19 0

The Meeting of Jacob and Rachel . . . . . 17 6 6

1802.

— *Gay Head, Esq.*

Landscape, with Apollo and the Muses . . . . .

1803.

View of a Lake in Italy . . . . .

— *Robert Thistlewaite, Esq.*

A View near Tivoli, with Figures . . . . . 5 5 0

Ditto, the companion . . . . . 5 5 0

1816.

— *Henry Hope, Esq.*

A View near Rome . . . . . 23 2 0

1830.

A View of the ancient Walls of Rome . . . . . 3 0 0

1842.

A rocky Landscape, with a Cascade . . . . . 2 5 0

This painter's name was More; and it would appear from the sale in 1796 that his pictures have occasionally sold for rather large sums. Some of his works class better with Glover's and Arnald's than with pictures of the Wilson School. He selected grand wild scenery, yet he did not represent the same with much force. There are a smoothness and delicacy in his way of finishing which scarcely harmonise well with his compositions. The autumnal tints of his foliage are very pretty, but his pinky distances and chromy rocks and hillocks are less agreeable. In More's time a taste still prevailed amongst our early British painters for introducing into their local and unclassical landscapes subjects from the Bible, or from mythology. Mullins, the Irish landscape-painter of the last century, and others were fond of doing the same kind of thing. More's figures are neatly and carefully finished, and they are also graceful, but usually they are not finely pencilled. Mullins produced pretty effects in his landscapes, and was successful in representing the sun shining through trees. His foliage, although dark, rarely appears heavy; it is pencilled with a delicate feathery touch, and it may be further noticed that there is a nice variety in the forms of his trees. W. West's clever pictures of romantic scenery and lofty castles remind us a little of Jacob More's compositions. West, however, was a much later painter.

MOQUE.

Sale in 1836.

Shepherds and Cattle, in a Landscape . . . . . £17 17 0

MORALES, called EL DIVINO. See CARLO DOLCI.

MORCALESE.

Sale in 1801.

— *Right Hon. Sir William Hamilton.*

St. Francis . . . . . £7 17 6

MORE (or MORO), SIR ANTHONY. Born at Utrecht in 1519; died at Antwerp about 1550. Pupil of John Schoreel. Dutch School.

Sale in 1801.

— *Stade, Esq.*

Portrait of Lord Cromwell . . . . . £31 10 0

1801.

— *Bryan, Esq.*

A Portrait of a Spanish Nobleman . . . . . 3 18 6

1827.

— *John Dent, Esq.*

Portrait of Queen Mary, the Wife of Philip . . . . . 27 16 6

1832.

— *George Watson Taylor, Esq., M.P.*

Portrait of Sir Thomas Gresham . . . . . 42 0 0

Portrait of a Man . . . . .	1840.	£15 0 0
<i>Marquis of Camden, K.G.</i>	1841.	
Small oval Portrait of the Archduke Albert . . . . .	1858.	6 0 0

*Colonel Hugh Baillie.*  
Portrait of the Archduchess Jeanne of Austria;  
from Fonthill . . . . . 105 0 0  
Ditto of Jean d'Archeil, of the House of Egmont . . . . . 173 5 0

The portraits of this painter are much admired. They seem to belong to a more advanced stage of portrait-painting than the works of Holbein and Zucchero. These is

spent a great deal of time on the dresses and jewels of his portraits. It will be found that his pictures are not finished with equal care. About his coarser portraits there is often something in the colouring which reminds us of the Venetian painters—the Venetian style of colouring—and a great deal of rich red and brown in the shadows; and his portraits of this period are full and well relieved. There are examples by him of an earlier period, which are stiff and formal in style, and seem particularly so when painted on panel, and the heads are pale and delicately pencilled; the flesh tints are of a pearly colour, being similar to the flesh tints of Zucchero and Mark Gerard. The dictionaries inform us that a Dutch painter, of the name of William Kay, painted some good portraits in the style of Antonio More. MOREELZE, PAUL. Born at Utrecht in 1571; died about 1638. Pupil of Michael Mirevelt, Dutch School.

Sale in 1815.  
*W. Comyns, Esq.*  
Portrait of a Lady . . . . . £4 4 0

1819.  
*John Knight, Esq.*  
A Shepherdess . . . . . 28 7 0  
MORELI, (or MOREELS), NICOLAS. Born at Antwerp in 1664; died at Brussels about 1732. Pupil of N. Verendael. Flemish School.

Sale in 1796.  
*Jacob More, Esq., and Mons. Liss.*  
A Shepherdess . . . . . £1 0 0

1802.  
A Girl and Boy with Fruit . . . . . 3 5 0

1803.  
*Richard Walker, Esq.*  
A Shepherdess . . . . . 9 19 6  
A Flower Piece . . . . . 2 18 0

MORETTO, IL. See BONVICINO.  
MORGENSTERN, JOHANN LUDWIG ERNST. Born at Rudstadt in 1733; died at Frankfurt in 1813. Dutch School.

Sale in 1821.  
Interior of a Church, by Torch-light . . . . . £6 0 0

MORLAND, HENRY ROBERT, called OLD MORLAND. Died in 1797. English School.

Sale in 1819.  
*Mathew Mitchell, Esq.*  
A Ballad-singer, by Lantern-light . . . . . £3 18 0

1832.  
*Sir George Duckett, Bart.*  
A Ballad-singer . . . . . 8 10  
A Washerwoman . . . . . 8 0

The portraits and fancy pictures of this painter are not frequently met with, but when we do meet with them they always please us. As it is with Cotes, we can trace the work of the crayon-painter in his portraits. There is a paleness in the colouring, with a delicacy of pencilling, which is generally peculiar to crayon-painters. He was happy in painting pretty smiling women. His heads are usually very taking, and he had a careful, neat way of painting the hands; but there is a tameness or weakness about the backgrounds and inferior parts of his pictures.

MORLAND, GEORGE. Born in 1764; died in 1804. Pupil of his father, Henry Robert Morland. English School.

Sale in 1801.  
A View in the Isle of Wight . . . . . £11 6 0

— *Slade, Esq.*  
Portrait of a Dog . . . . . 16 16 0  
A Sportsman going out . . . . . 17 17 0

1802.  
A Winter Scene . . . . . 1 11 6  
A Pair of small Landscapes . . . . . 2 3 0

A Landscape, with a Group of Gipsies. . . . . 8 18 6

Travellers in a Thunderstorm . . . . . 30 19 0

	1803.	
<i>Richard Walker, Esq.</i>		
Halt of a Traveller at a Public-house Door . . . . .		£34 13 0
A Shepherd, with Sheep . . . . .		5 10 0
A Landscape, with Horses and Travellers . . . . .		9 9 0

1808.  
A Landscape, with Horses and Figures . . . . . 16 16 0

1813.  
A Winter Scene. Bought in at . . . . . 28 7 0  
Peasants Refreshing. Bought in at . . . . . 25 4 0  
Pigs Feeding at a Frozen Trough. Bought in at . . . . . 28 9 6

1815.  
*W. Comyns, Esq.*  
Peasants Travelling . . . . . 15 4 6

1819.  
*Mathew Mitchell, Esq.*  
Interior of a Public-house . . . . . 19 19 0  
Interior of a Stable . . . . . 25 2 0

A Stable-boy with an Ass and some Pigs . . . . . 7 7 0

*W. N. Hewett, Esq.*  
Sheep in a Stable . . . . . 15 15 0

1823.  
A Landscape, with Cattle watering . . . . . 28 17 0

1824.  
*William Clay, Esq.*  
Interior of a Stable, with Figures . . . . . 9 9 0  
A woody Landscape, with Peasants, a Donkey, and Pigs . . . . . 35 14 0

1825.  
Conversation between a Butcher on a White Horse, and a Grazier in a Farmyard . . . . . 73 15 0

1826.  
An Interior, with Figures . . . . . 10 10 0

*J. W. Steers, Esq.*  
A Young Negress taking Shelter from a Storm of Lightning . . . . . 7 5 0  
A Gale upon a Coast . . . . . 22 1 0

1827.  
*Robert Grave, Esq.*  
Interior of a Country Ale-house, and a small Landscape . . . . . 12 12 0  
A Landscape, with a Pig and Vegetables . . . . . 15 4 6  
A Man feeding a Pig . . . . . 6 6 0  
A Woman feeding a Sow and Litter in a Farmyard . . . . . 34 2 6

1828.  
*Rev. C. Este.*  
A Shipwreck . . . . . 11 11 0

1832.  
*John Ewer, Esq.*  
A Landscape, with Figures . . . . . 16 16 0

*Sir George Duckett, Bart.*  
A Peasant Boy at a Window . . . . . 5 10 0  
A Pig, in a Landscape . . . . . 3 19 0

*Sir Francis Morland.*  
The Shipwreck; painted for the late Sir Scrope Morland . . . . . 74 11 0

*George Watson Taylor, Esq., M.P.*  
A Pair of small Landscapes . . . . . 24 3 0

1833.  
Landing Goods . . . . . 8 8 0  
Smugglers landing Goods . . . . . 73 10 0

1840.  
*Sir Simon H. Clarke, Bart.*  
Baggage-waggons descending a Road; a sketch . . . . . 5 15 6

1862.  
A Thatcher . . . . . 73 10 0

A Landscape, with Figures and a Dog resting in a Wood . . . . . 42 0 0  
Duck-shooting . . . . . 33 12 0

1864.  
A woody Dell, with a Woman washing Linen at the Side of a Stream; a study . . . . . 8 8 0  
Cottages on a Bank; ditto . . . . . 5 5 0  
Two Dogs; ditto . . . . . 4 14 6  
An overshot Water-mill, with Figures, and a White Horse in a Cart; ditto . . . . . 11 11 0

1865.  
Two Children at the Entrance of a Fodder-yard, with a Sow, Pigs, and a Donkey . . . . . 35 10 0  
A Farmyard. Bought in at . . . . . 220 10 0

<i>Samuel Cartwright, Esq.</i>	
Two Peasants before the Door of an Inn . . .	£11 0 0
The Wreckers . . .	60 18 0
A rustic Landscape, with a Sawyer and his Family in conversation with a Shepherd . . .	16 16 0
A Coast Scene, with Figures and a Boat . . .	27 6 0

1803.

<i>W. K. Grutwicke, Esq.</i>	
A Landscape, with Gipsies . . .	60 18 0
A Stable, with Horses and Figures . . .	40 10 0
A Farmer leaving for Market . . .	63 0 0
A Cow-yard, with Figures . . .	132 6 0

This favourite artist commenced his education in his father's painting-room, yet wisely he did not make his father's works his models. Morland doubtless felt that the calling of a portrait-painter would ill suit his temperament, would be too confining to one who could breathe freely only in country air. If Morland, like many of the painters of his day, had confined himself to the profitable employment of painting small pictures for the engravers, such as illustrations of Shakespeare and other works, he most likely would have done well for himself, and would have acquired a name; yet it is hardly likely that Morland would ever have been so great in any other line of art as he was in his rustic subjects. Having chosen the part which he intended to act, he gave himself up entirely to it. We can often see by his works that he was in a hurry, but we can never see anything in them that would lead us to infer that he was tired of his work. How few his materials were, yet how numerous his paintings are! If we were able to gather together all his pictures, how little monotony we should find in the treatment of them! Similar as the subjects at first appear, yet there is great variety in them. We occasionally meet with small palely coloured landscapes, with lanky pastoral figures, which remind us of the elder Morland, and were probably painted by George before he forsook his father's studio. With the same name be classed, although decidedly of a later period, some of Morland's illustrations of stories; for, like the early landscapes just noticed, they exhibit much of his father's taste or style of painting. Morland loved the society of our English rustics, he loved to rusticate with them, the roadside inn and the farm were his studios, and, to judge from the number of pictures which he has bequeathed to his country, it is but fair to his memory to claim for him a place among the hard-working men of England. How many would be glad if they could only leave behind them half the number of good pictures that Morland has left! Englishmen are fond of talking about their horses and their farm pets, and our great painter has done much to increase the pleasure and interest we feel in them; for it is impossible to look at a pen of fine sheep, or a sty of well-kept pigs, without thinking of Morland and vainly wishing that we could draw and colour as well as he did. Without knowing Morland's works, one would hardly suppose that there could be so much that is picturesque in farmhouse sheds, broken palings, troughs, and similar objects, which are managed with so much taste in his farmyard scenes; whilst his stable views, in which he would introduce one or two old horses, are equally clever, although these are perhaps surpassed by his small enclosures containing a few donkeys. Morland's large pictures generally represent the amusements of sportsmen: they are fine lively pictures of their class, and are very superior to old Seymour's hunting pieces. Many of them have stormy skies, which look well against the red coats of the sportsmen. The horses in these pictures are good, but are rarely as well painted as the hounds. Sometimes he painted his farmyard scenes on a large scale: of course they possess great merit, yet the animals in them are rarely so nicely finished or so correctly drawn as they are in his smaller pictures. Morland's most delightful pictures are his woody landscapes, with encampments of gipsies, and his pictures of roadside inns, at the doors of which are little groups of travellers and peasants refreshing themselves. England is rich in old country inns, the picturesque roadside taverns which are so much admired by landscape-painters and others; yet England is not so rich as she was in these picturesque cottages; every year they are rapidly disappearing, and are being replaced by new and uninteresting-looking modern taverns. There is something so pretty about the old thatched inns which Morland used to paint, with their small casement windows and pigeon-houses; whilst in the foreground, perhaps, is a farmer's cart, with the horse drinking or eating hay out of a trough; and about the legs of the horse are most likely a few fowls picking about, and painted in Morland's usual spirited way. At the door of the inn he generally represented a pretty rustic female giving drink to some thirsty waggoner dressed in a smock. Morland's peasants are always such fine rosy-looking peasants, and are such good specimens of happy English rustics. When Morland painted interiors he often confined himself to one or two figures, and these examples are usually on a small scale. His pictures of animals generally represent one or two horses in a stable, an ass and foal, but more frequently a sow with a litter of pigs. Many of these little pictures have one or two figures in them, but they are usually very slightly painted, so that the animals make the picture. Speaking of Morland's small pictures of animals, it will be well to observe that his most

highly finished works are often pictures of sheep, which are not only highly finished, but are more brilliantly coloured than his pictures of this class usually are. As already remarked, his favourite subjects of this kind are picturesque little sketches of pigsties, some of which are so hastily painted as to lead us to suppose that he finished them with one palette, in one sitting, as it were. Morland's style of painting and his manner of colouring are pretty generally known, yet it would be well if his pencilling and the excellent 'quality' of his works were better understood, as we should then see fewer copies in collections than we now do. His skies are remarkably clear and fresh, and he was a famous hand at painting a March sky. There is also a charming freshness about his foliage; the leaves, shrubs, and blades of grass are distinctly pencilled with very fat touches of colour. All of us are fond of Morland's favourite green, although in some pictures we feel that we have too much of it; for instance, we sometimes find large foreground trees which for want of a little more expression, or variety of colour, seem to sink into the background foliage, and at a little distance the landscape appears to be entirely of one colour. We know that painters will sometimes get too fond of particular colours, and thus they remind us of novelists when they dwell too long on their favourite characters. Most of Morland's sea pieces represent rocky shores and stormy seas; many of them are capital pictures, yet in order to enjoy Morland thoroughly we cannot do better than select his farmyard scenes, or endeavour to find him at the door of a village ale-house.

MORONI, GIOVANNI BATTISTA. Born at Albino, near Bergamo, about 1510; died about 1578. Pupil of Alessandro Bonvicino. Venetian School.

Sale in 1805.

A Portrait . . .	£12 0 0
His Own Portrait . . .	53 11 0

There were several painters of this name, all of whom were artists of distinction. Independently of his rank as an historical painter, Giovanni Battista is much esteemed as a portrait-painter. Connoisseurs greatly admire the texture and colouring of his portraits, and can trace in them the feeling of Titian, as well as of the Veronese School. He was most successful in painting senators and aged men, he gave so much dignity and character to them. Sometimes he represented his figures seated and apparently engrossed in thought, and then they remind us of the works of earlier painters. Moroni's flesh tints are warm and sunny, and, as a rule, his draperies are sombre in colour, and it may be noticed that he rarely introduced any subject in the backgrounds of his portraits.

MORTIMER, J. H., A.R.A. Born in 1741 at Eastbourne, Sussex; died in 1779. Pupil of Hudson and of Pine. English School.

Sale in 1803.

<i>Robert Thistlewaite, Esq.</i>	
A Portrait of Henderson, the Comedian . . .	£2 0 0

1804.

<i>— Bryan, Esq.</i>	
A Sketch; Firelight . . .	0 15 0

1806.

<i>Marquis of Lansdowne.</i>	
Moses; a sketch . . .	8 18 6

1807.

<i>Edward Core, Esq.</i>	
Banditti carrying off a Female; a sketch in chiaroscuro . . .	7 0 0

1812.

<i>Charles Lambert, Esq.</i>	
A Drawing on the Signing of Magna Charta . . .	8 18 0
A Subject from English History . . .	4 4 0

1813.

Diana . . .	1 11 6
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1816.

<i>Duke of Norfolk.</i>	
A Bacchanalian Group . . .	21 0 0

1819.

<i>Madew Mitchell, Esq.</i>	
A Scene from the 'Tempest' . . .	1 11 6

1826.

<i>J. W. Steers, Esq.</i>	
A Dance of Bacchanalian Nymphs . . .	21 0 0
Orpheus torn to pieces by the Thracian Women; the landscape by Jones . . .	27 6 0

1828.

<i>Earl of Carysfort.</i>	
King John Signing Magna Charta . . .	31 10 0

<sup>1</sup> A Mr. Conell, a collector of English pictures, and an intimate friend of Morland, used to relate an anecdote of his calling upon Morland one day, and finding him painting from the heads of three sheep, which were lying on the table, and had just been procured from a neighbouring butcher's.



1832.	
<i>Sir George Duckett, Bart.</i>	
The Captive . . . . .	£4 0 0
<i>Sir Francis Norland.</i>	
A Bandit Chief, with another Figure standing at the Entrance of a Cavern . . . . .	10 10 0
1830.	
<i>Sir James Stuart, Bart.</i>	
Belisarius . . . . .	0 19 0

Mortimer, like many of our early English painters, was an ambitious man, and attempted to paint many great works; most of these works pleased the taste of that time, and enhanced Mortimer's reputation as a painter. In studying his sketches and drawings we are often reminded of Barry. Mortimer enjoyed a facility in representing nude subjects, and his female figures of this kind are elegant and graceful; and it may be further noticed that he showed great taste in arranging the background scenery of his illustrations to books and other small pictures. He used to put in the leafage and distant scenery with a delicate pencil, and had a charming way of breaking up the foreground masses, and of introducing large leaves and flowers growing about the same. Strutt gives us a short account of one of Mortimer's pupils—namely, Mr. Charles Reuben Riley, a 'gold medal man' of the Royal Academy. He was employed by the nobility of his day in painting historical decorations.

MOSER, GEORGE MICHAEL, R.A. Born in Switzerland; died in England in 1783. English School.

Sale in 1815.	
The Muse Erato . . . . .	£2 2 0

Mr. Moser was much esteemed as a draughtsman and painter in enamel, and was honoured with the appointment of keeper of the Royal Academy. One of his private pupils was Mr. James Sowerby, afterwards celebrated as a botanist and naturalist. Mr. Sowerby's pencil miniatures, executed in the manner of Faber, are very clever, and for a painter of that time he showed a great deal of taste in painting pictures of still life. George Michael Moser was the father of Mrs. Lloyd, whose flower pieces were so much admired that she was elected a member of the Royal Academy. Her drawings and cabinet flower pieces painted in oil-colours are very pretty; they are not brightly coloured, but the flowers are arranged with a great deal of taste, and are often represented in baskets.

MOSNIER, JEAN. Born in Blois in 1600; died in Blois in 1650. Pupil of his father and of Christofano Allori. French and Italian Schools.

Sale in 1832.	
<i>George Watson Taylor, Esq., M.P.</i>	
Portrait of Louis XVI. . . . .	£10 10 0

MOSTAERT, JAN. See HOLBEIN.

MOUCHERON, FREDERICK. Born at Embden in 1633; died in 1686. Pupil of John Asselyn. Dutch School.

Sale in 1766.	
A Coloured Drawing; a Landscape . . . . .	£2 12 6
A View near Rome . . . . .	23 2 0

1802.	
<i>Wm. Beckford, Esq., of Fonthill.</i>	
A Sunny Landscape . . . . .	7 17 6
A warm Landscape . . . . .	15 4 6

1803.	
A View near Rome . . . . .	10 10 0

— Bryant, Esq.	
A Landscape, with Figures by Lingelbach . . . . .	21 0 0

1807.	
<i>Edward Core, Esq.</i>	
Landscape, with Deer by Adrian Vande Velde; from the collection of Miss Vansittart . . . . .	31 10 0

1811.	
<i>Henry Hope, Esq.</i>	
The Walls of Tivoli . . . . .	14 3 6
A View of Tivoli, looking towards Rome . . . . .	17 6 6

1813.	
<i>M. La Fontaine.</i>	
A Scene in the Garden of a Villa, with Figures by A. Vande Velde . . . . .	82 19 0

1815.	
<i>W. Comyns, Esq.</i>	
A woody Landscape, with Figures returning from Hawking by Berghem . . . . .	36 15 0

1826.	
<i>Lady Holland.</i>	
A Landscape and Figures . . . . .	28 17 0

1829.	
<i>Lord Gwydir.</i>	
A woody Landscape, with Figures by Adrian Vande Velde . . . . .	£52 10 0
Landscape, with a Road at the Foot of a Mass of Rocks . . . . .	59 7 0

1834.	
<i>Viscountess Hampden.</i>	
A Landscape, with Figures by Lingelbach . . . . .	35 0 0
A Landscape, with Fishermen . . . . .	21 3 0

1839.	
A woody Landscape, with Figures . . . . .	52 10 0

1840.	
<i>William Hastings, Esq.</i>	
A Landscape, with Cattle and Figures by Adrian Vande Velde . . . . .	47 15 6

1841.	
<i>Marquis of Camden, K.G.</i>	
A warm Landscape, enriched with Figures and Cattle . . . . .	75 12 0

1848.	
<i>Count de Morny.</i>	
A Landscape, with Figures by Jaisresso . . . . .	22 1 0

1861.	
<i>Charles Scarsbrick, Esq.</i>	
A View in Norway, with a Party of Horsemen halting on a Mountain Road . . . . .	16 5 6
A Landscape, with a Peasant keeping a Cow and Sheep beneath a Bank . . . . .	47 5 0
An Italian Landscape, with a Convent on a rocky Height . . . . .	22 11 6

1865.	
— Bryant, Esq.	
A Landscape, with Figures and Cattle by Adrian Vande Velde . . . . .	42 0 0

From his works it would appear that Moucheron forsook the manner of his master, John Asselyn, from preference to the style of John Both. Like the famous Both, he selected for his subjects mountain passes of the most romantic character, and the scenery is generally enlivened by travellers, or peasants with their cattle. Moucheron's landscapes are very sunny, and between the trees he would introduce little bits of bright scenery, which seem to sparkle in the sun. As a rule, he introduced more blue in his skies than Both did, and we find a greater variety of tints in the foreground shrubs and flowers. Although in choice of subjects this painter greatly resembles Both, yet the pencilling of his foliage is more analogous to the pencilling of De Heusch. Occasionally Moucheron would leave his mountain passes, and paint woody but flat scenery; in composition his pictures of this class are inferior to his grand mountainous landscapes, but nevertheless possess considerable merit. His pictures vary a great deal in effect, partly because the figures are by different hands; sometimes we find in his pictures gay little figures habited in garments of blue and other bright colours, and almost as smoothly finished as Poussin's. Moucheron had a son named Isaac, and Bryan speaks of him as emulating the grand manner of Gaspar Poussin. It would appear that, like his father, he occasionally varied his style of painting, as there are landscapes by him which, although painted in Italy, are of a very homely Dutch character, and represent winding rivers with bridges, in the manner of Adrian Ostade, on which rusties or cattle-drivers are passing; in the distance he was fond of introducing round towers snugly surrounded by trees. According to Houbraken and Sandrart, the elder Moucheron employed Adrian Vande Velde to insert figures into his pictures whilst he was at Amsterdam, but when he went to France he employed Theodore Heimbroke for that purpose; but Isaac Moucheron usually employed Verkolie and De Wit to paint his figures for him.

MURANT, EMANUEL. Born at Amsterdam in 1622; died at Lewarde, in Friesland, in 1700. Pupil of Philip Wouwermans. Dutch School.

Sale in 1827.	
<i>F. H. Standish, Esq.</i>	
Landscape, with a Farmhouse and Windmill . . . . .	£18 7 6
MURILLO (the Elder).	

Sale in 1803.	
<i>Walsh Porter, Esq.</i>	
The Seven Works of Mercy; from the collection of the Chanoiné Clynys of Antwerp . . . . .	£388 10 0
MURILLO, BARTOLOMÉ ESTEBAN. Born in Seville in 1618; died in Seville in 1682. Pupil of Juan del Castillo and of Diego Velasquez. Spanish School.	

Sale in 1796.	
<i>Jacob More, Esq., and Mons. Liss.</i>	
Belisarius, with other Figures . . . . .	£40 19 0

1801.	
<i>Earl of Resborough.</i>	
The Virgin and Infant Christ, with Angels . . . . .	32 0 6
Jacob and Rachel, in a Landscape . . . . .	66 3 0
The Madonna, with the Infant Christ and St. John . . . . .	43 1 0

The Assumption of the Virgin . . . . .	£81 18 0	1836. Right Hon. Lord Charles Townshend. A Spanish Youth drinking . . . . .	£395 0 0
Right Hon. Sir William Hamilton. The Infant Christ, with a Cross in His Left Hand . . . . .	34 13 0	General Viscomte d'Armagnac. A Magdalen in a Desert; presented to General d'Armagnac by Joseph Bonaparte . . . . .	230 0 0
1802. Wm. Beckford, Esq., of Fonthill. The Holy Family; from Sir Lawrence Dundas's collection . . . . .	99 15 0	1838. M. M. Zachary, Esq. The Assumption of the Virgin . . . . .	52 10 0
Sir Simon Clarke, Bart., and George Hibbert, Esq. Christ Sleeping on the Cross . . . . .	30 9 0	1839. John Knight, Esq. The Dead Christ . . . . .	77 14 0
The Descent from the Cross; from Mr. Purling's collection . . . . .	294 0 0	1840. Sir Simon H. Clarke, Bart. The Good Shepherd; from the collection of M. Robit . . . . .	3,045 0 0
1803. Earl of Godolphin. Spanish Beggar Boys The companion . . . . .	267 10 0 283 10 0	The Infant St. John; from the collection of M. Robit . . . . .	2,100 0 0
A Sibyl . . . . .	59 17 0	1842. Head of St. John; a sketch . . . . .	52 10 0
1806. Marquis of Lansdowne. A Laughing Boy . . . . .	115 10 0	1844. Jeremiah Harman, Esq. The Good Shepherd; a small finished study . . . . .	294 0 0
Portrait of a Girl . . . . .	105 0 0	1848. William Wells, Esq. Head of a Spanish Girl, crowned with a Wreath of Vine and Grapes, and holding a Glass in her Hand . . . . .	320 5 0
1807. Edward Care, Esq. The Virgin and the Infant Saviour in the Clouds, surrounded by Angels; from the collection of the Earl of Besborough . . . . .	80 17 0	St. Thomas distributing Alms to the Poor . . . . .	2,932 10 0
1808. Sir Richard Sullivan, Bart. A Madonna . . . . .	88 14 0	Richard Sanderson, Esq. Head of a Lady; formerly in Lucien Bonaparte's collection, and afterwards in that of E. Gray, Esq. . . . .	94 10 0
1813. John Willett Willett, Esq. Young Peasants . . . . .	53 11 0	The Assumption of the Virgin; from the Sebastian collection; brought from Spain by M. le Brun, and afterwards in the collection of E. Gray, Esq. . . . .	756 0 0
St. Rosalie crowned by Angels . . . . .	48 6 0	1850. Earl of Ashburnham. Portrait of the Painter, in a Black Dress, in a Stone Niche, on the Bottom of which his Hand rests; his Palette lies on the Plinth at the Side; from the collection of Sir Thomas Dundas . . . . .	829 10 0
1815. The Infant Saviour, with St. John; from the gallery of the Infante Don Luigi of Spain . . . . .	68 5 0	St. Francis in Prayer, a Glory of Angels appearing to him; from Sir Thomas Dundas's collection . . . . .	1,050 0 0
1816. Henry Hope, Esq. The Holy Family . . . . .	71 8 0	1856. Samuel Rogers, Esq. The Infant Saviour, holding the Sphere, appearing to St. Francis, who kneels before a Table. St. Joseph embracing the Infant Saviour; from the collection of H. Hope, Esq. . . . .	241 10 0 309 0 0
St. John writing the Revelation . . . . .	115 10 0	1858. Colonel Hugh Raillie. Portrait of Don Diego Ortiz de Zuniga . . . . .	194 5 0
The Holy Family; from the collection of M. de Calonne . . . . .	320 5 0	The Virgin and Child; from the Altamira Collection . . . . .	1,575 0 0
1819. John Knight, Esq. The Dead Christ . . . . .	120 15 0	1861. Charles Scarisbrick, Esq. Portrait of Don Louis de Haro, Nephew of the Duke Olivarez; from Alton Towers . . . . .	50 8 0
1821. John Webb, Esq. The Announcing Angel . . . . .	60 18 0	1862. The Nativity, and the Angels appearing to the Shepherds; a pair of drawings in bistre . . . . .	5 5 0
1822. Marquis of Bute. A small Picture of the Assumption of the Virgin, on marble . . . . .	20 0 0	1863. John Allnutt, Esq. The Virgin and the Infant Christ . . . . .	766 10 0
1823. George Watson Taylor, Esq., M.P. A small Head of a Female . . . . .	52 10 0	1864. Earl of Clare. A Peasant holding a Bottle, and drinking from a Glass; from the collections of Prince Talleyrand and Lord Charles Townshend . . . . .	1,365 0 0
Portrait of Faustino Neve, a Canon of Seville, seated in a Chair, with a Dog at his Feet; from the Refectory at Seville . . . . .	955 10 0	The Annunciation; from the collection of Lady Beresford . . . . .	89 5 0
St. Joseph, with the Infant Saviour . . . . .	32 11 0	The value and merit of this great painter's works are so well understood and appreciated, not merely in his own country, but in every country, that the high prices affixed to some of the above sale notes afford us no surprise; for most of us have seen the famous Murillo of the 'Immaculate Conception,' or, as it is generally called, the 'Assumption of the Virgin,' in the Museum of the Louvre, and have read the following note entered in the catalogue of March 13, 1852, at the sale of the collection of Marshal General Soult, Duke of Dalmatia, for the sum of 615,300 francs. As another instance of the extraordinary prices which are now offered for his finest works, we may refer to the late Sir Culling Eardley's picture of the same subject, for which more than £9,000 was bidden at a public sale.	
1826. Admiral Lord Radstock. Portrait of Aloysius Gonzaga, with an Infant Angel descending to place a Chaplet upon his Head . . . . .	168 0 0		
1829. Lord Gwydir. The Virgin, with the Infant Saviour on her Lap St. John in Prayer . . . . .	69 6 0 105 0 0		
George Hibbert, Esq. A Boy astride upon a seated Mastiff, as if about to let him loose upon a Wolf who has attacked his Flock . . . . .	42 0 0		
A Bacchanalian Figure, mounted upon a Goat, to which a Child is offering Vine-leaves . . . . .	17 17 0		
1831. George James Cholmondeley, Esq. The Riposo . . . . .	59 17 0		
1832. George Watson Taylor, Esq., M.P. A full-length Portrait of Faustino Neve, Canon of Seville . . . . .	504 0 0		
1833. The Assumption of the Virgin, attended by Angels . . . . .	472 10 0		
Ditto . . . . .	283 10 0		
Chevalier Sebastian Erard. The Nativity . . . . .	158 11 0		

We feel that this enthusiasm or liberality on the part of modern collectors is not confined to the works of this painter; at the present day collectors are rarely afforded the opportunity of competing at public auctions for the gems of the greatest masters, more especially of the Italian School. As a rule, the treasures of art in the private collections of the noble families of England pass by entailment from one generation to another, whilst the magnificent works which adorn the walls of many of the foreign palaces and museums are still more out of the reach of the auctioneer's 'hammer;' thus every year it becomes more difficult to value correctly the finest works of the great masters. There was a time when we thought that two or three thousand pounds would purchase almost any picture, but that time has passed away, and the enjoyment of the beautiful is far more precious to us than money. And there are many pictures besides Murillo's which, if brought to the auction mart, would sell for from ten to twenty thousand pounds, whilst there are a few which might even realise the almost fabulous prices which ancient writers tell us were given for the works of Apelles and Nicia.<sup>1</sup> Murillo's favourite subject was the Virgin standing on the crescent of the moon, in the midst of a glory, and surrounded by groups of infant angels. We meet with this subject in pictures of various sizes, and of very different quality, some of them being little more than sketches, whilst others appear to be school pictures, or only partly painted by Murillo. By the hand of this painter we have likewise numerous important pictures, the subjects of which are selected from different passages of the Bible. His other works are chiefly portraits, which he was fond of treating in the manner described in the note on Lord Ashburnham's sale; and it may be remarked that Murillo was very successful in representing humorous or witty countenances, which may be seen to advantage in his pictures of beggars and courtesans. He gave wonderful gaiety and spirit to such subjects; many of them exhibit almost the force and vigour of Velasquez, whilst, at the same time, many of them resemble the works of Velasquez by being painted with few colours. The dark, heavy pictures of Murillo, although they possess considerable merit, are the least valuable of his works; but Murillo, like most of the Spanish painters, was never a gaudy colourist. He loved Spanish brown almost as much as any of them; yet we must confess that there is something agreeable in his browns, there is a transparency about them which is very nice. In his finest works there is less brown and more ultramarine in the shadows; and, again, in these finer works the pencilling is less solid, and may be described as wavy or sketchy, and this afterwards became his most characteristic style of pencilling. Amongst the followers or imitators of Murillo we may mention Antolinez. There is a great deal of sweetness in this painter's compositions, but they are generally too slightly and coarsely painted to be valuable; many of them look like studies for larger works. In the colouring he introduced a great deal of red and brown; his infants are usually his best figures. Antolinez died in 1700. And amongst other Spanish painters, we may notice Alonso Sanchez Coello and Claudio Coello. Bryan says that the former painted several pictures for the Escorial, but there is no account of them in Thompson's 'Description of the Escorial,' published in 1760. In the treatment of his religious subjects, Claudio Coello was less severe than most of the Spanish artists of his time, the texture of his pictures being rather smooth than otherwise. We read of De Valdes Leal as a friend of Murillo; little is known of his works in England; there are some ascribed to him which rather disappoint us. He worked up the jewels and accessories of his pictures very nicely. De la Cruz Juan Pantoja, the Spanish portrait-painter, worked up the ornaments on his portraits in the delicate manner of Zucchero or Mytens; but in other parts his handling is more like the treatment of Velasquez.

<sup>1</sup> The following memorandum is copied from a recent newspaper:—'At the same hour were sold, at the residence of the late M. Delessert, his magnificent gallery of paintings. "The Infant Jesus," an undoubted Raphael, £6,000; "Cows," by Cuyt, £4,000; a Hobbema, £1,800; a Greuze, £1,800; a Backhuysen, £780. It was said that the Raphael had been purchased for the Duc d'Aumale.'

## MURPHY.

Sale in 1833.

Master Crewe, as Henry VIII.; an enamel, after Reynolds . . . . . £3 13 0

## MURRAY, THOMAS. See RILEY.

MUSSCHER, MICHAEL VAN. Born at Rotterdam in 1645; died at Amsterdam in 1705. Pupil of Martin Zaagmoolen, Abraham Vanden Tempel, Gabriel Metsu, and Adrian Van Ostadé. Dutch School.

Sale in 1831.

*John Maitland, Esq.*  
His Own Portrait, standing before an Easel; from the Geldermeister Collection . . . . . £87 3 0

1863.  
Interior, with a Notary seated at a Table, writing, receiving a Present of Game from a Sportsman; from the collection of the Baron Verstolk Van Solen . . . . . 90 6 0

1867.  
Portrait of a Gentleman, with a Landscape Background . . . . . 5 5 0

Musscher is best known as a painter of garden scenes with figures, and of interiors. The latter are highly and delicately finished, and remind us more of Netcher and Terburg than of the Ostadé School. The outdoor scenes of this painter are also pretty. The sheep and dogs which he introduced in them are highly finished, and the landscape part richly coloured; he was fond of introducing a great deal of blue in the distance and sky. As a rule, his interiors are sunny and agreeable in tone, although dryly pencilled.

## MUTIANO.

Sale in 1800.

St. Jerome in his Cave . . . . . £1 4 0

1819.  
*John Knight, Esq.*  
Christ in the Garden . . . . . 53 11 0

This painter may be the same as Girolamo Muziano, Stanley's edition of Bryan's 'Dictionary of Painters.'

## MUYLS, VAN.

Sale in 1802.

A Calm, with Shipping . . . . . £7 17 6

MYN, HERMAN VANDER. Born at Amsterdam in 1681; died in London in 1741. Pupil of Ernest Stuvén. Dutch School.

Sale in 1813.

— *Clay, Esq.*  
Portrait of a Woman . . . . . £1 0 0  
Beggars Quarreling . . . . . 0 14 0

1816.  
*Henry Hope, Esq.*  
His Own Portrait, holding a Goblet . . . . . 4 4 0  
Portrait of a Lady . . . . . 14 14 0

1839.  
*William Mellish, Esq.*  
An Ancient Sportsman . . . . . 3 3 0  
The companion picture . . . . . 3 5 0

The pictures referred to in the above notes are supposed to be by Herman Vander Myn, but it will be well to remember that there were several painters of the name of Vander Myn. As a rule, Herman finished his portraits and fancy subjects smoothly and rather highly, but he was not always happy in the expressions nor in the choice of his subjects. Some of his portraits remind us of Van Loo, and they are more highly finished than Van Loo's, and the texture or *modus* is too smooth to be agreeable. Vander Werf gave a smoothness to his manner of finishing, but his touch and drawing are far more masterly than Vander Myn's. Sometimes we meet with candle-light scenes ascribed to Vander Werf; they possess merit, but are not equal to Schalcken's pictures of the same class.

MYTENS, DANIEL (the Elder). See VANDYCK.

## N

NAIN, THE BROTHERS LE. Born in Laon. Painted about the middle of the seventeenth century. French School.

Sale in 1790.  
*Jacob More, Esq., and Mons Liee.*  
A Group of Italian Peasants . . . . . £15 15 0

1801.  
*Earl of Besborough.*  
The Last Supper . . . . . 34 13 0  
A Group of Beggars . . . . . 103 0 0

1802.  
*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
A Landscape and Figures; from Mr. Gainsborough's collection . . . . . 35 14 0

1826.	
• <i>Lady Holland.</i> Italian Peasants at a Repast . . . . .	£17 17 0
1828.	
<i>Charles Birch, Esq.</i> A Musical Party . . . . .	14 3 6
<i>Earl of Carysfort.</i> A Family at their Repast . . . . .	24 13 6
1829.	
<i>Lord Gwydir.</i> A Peasant's Family . . . . .	8 8 0
<i>George Hibbert, Esq.</i> A Landscape, with Peasant Children piping. (‘This picture was twice in Gainsborough’s possession.’) . . . . .	14 14 0
1830.	
A Family Party at a Repast . . . . .	30 9 0
1832.	
<i>George Watson Taylor, Esq., M.P.</i> Interior of a Dutch Cottage, with a Family seated at a homely Repast . . . . .	8 18 6
1836.	
<i>Right Hon. Lord Stowell.</i> Interior of an Apartment, with a Woman nursing a Child . . . . .	34 13 6
1840.	
<i>William Hastings, Esq.</i> A Family Party . . . . .	21 0 0
<i>Sir Simon H. Clarke, Bart.</i> Soldiers seated round a Drum, Gambling . . . . .	115 10 0
1856.	
<i>Samuel Rogers, Esq.</i> A Group of five Peasant Children, one playing a Violin, and another a Pipe . . . . .	53 11 0

It is usually stated that there were three brothers—viz., Louis, Antoine, and Matthieu Le Nain—who painted in conjunction; and although the pictures ascribed to them vary in ‘quality,’ yet in catalogues they are generally simply described as the works of ‘Le Nain,’ and in the first edition of Bryan’s Dictionary, Le Nain is introduced as a single painter. In reference to their style, we may remark that it is rather peculiar. Thus we easily recognise their works in a picture gallery. The above sale notes show that most of their subjects are of a homely character; yet they sometimes painted scenes from Holy Writ. Whether the best works ascribed to Le Nain are entirely painted by Louis Le Nain, or by one of the other brothers, does not appear to be known; they certainly appear to be painted by one hand. For example the writer would refer to some of the small groups of beggar children, rustics playing or piping, and other similar subjects. Most of the pictures just referred to are beautifully finished, although there is nothing very striking in the colouring of them. Whoever painted them must have studied expression and character very carefully, for there is much variety of expression shown in the faces of the children, and not unfrequently a great deal of rustic beauty in the heads of the girls. We are told in the notes that Gainsborough had a specimen of Le Nain in his collection, and we can quite understand a man like Gainsborough taking a fancy to Le Nain’s piping rustics.

NASM, P.	
Sale in 1837.	
Portrait of a Gentleman . . . . .	£1 14 0
NASMYTH, PATRICK. Born at Edinburgh in 1786 or 1787; died at Lambeth in 1831. Pupil of his father, Alexander Nasmyth. English School.	
Sale in 1821.	
<i>John Webb, Esq.</i> A View of Richmond Hill . . . . .	£17 17 0
1829.	
A View of Arthur’s Seat, near Edinburgh . . . . .	12 10 0
1830.	
<i>Lord Gwydir.</i> View of a Loch in Scotland . . . . .	12 10 0
Ditto . . . . .	9 19 6
A Pair of Views of the Lakes in Scotland . . . . .	24 13 6
1830.	
A View on the Sea-coast . . . . .	15 15 0
Ditto . . . . .	18 18 0
1836.	
A View of Battersea Meadows, with Cattle . . . . .	15 0 0
1843.	
<i>Sir Thomas Baring, Bart.</i> A View in Hampshire, with Cottages and Trees, and Ducks in a Pool of Water . . . . .	210 0 0
1860.	
<i>Henry Wallis, Esq.</i> A Landscape; from Lord Northwick’s collection . . . . .	26 5 0

1861.	
<i>Henry Wallis, Esq.</i> A Highland Lake Scene . . . . .	£111 15 0
1863.	
<i>Elhanan Bicknell, Esq.</i> A View near Edinburgh . . . . .	173 5 0
A Lane Scene near Epping . . . . .	204 15 0

The landscapes of Alexander Nasmyth are not frequently met with. We may call him an excellent painter for the time he lived. Many of his scenes are grand, without being unnaturally wild, and his best works display much skill in composition. In the details and foreground manipulation of his pictures he reminds us of his son Patrick. As his works are not very well known, particularly his historical subjects and portraits, it is not uncommon to meet with very poor pictures ascribed to him. We are told that later in life he formed a school, and instructed his pupils in landscape-painting. Besides his celebrated son Patrick, he gave lessons to Anthony Stewart and John Wilson the elder, the well-known landscape and marine painter. Within the last few years Patrick Nasmyth’s works have increased very much in value; even our collectors of modern pictures are very anxious that he should be represented in their collections. Perhaps some are over anxious about securing his works; anyhow, we frequently meet with clever copies bearing his name. To judge from his subjects, he appears to have been essentially a pedestrian artist—one who sauntered from one village to another with a knapsack on his back and his colour-box under his arm; and no one knew better where to pitch a tent and how to sketch a village or a rustic cottage, or how to make notes for a pretty picture than Patrick Nasmyth. His selections are charming, and he was most happy in his representations of broad daylight. We have landscapes by him which are full of sunshine and daylight; the sun, however, is not seen, but appears to be quite over our heads. Nasmyth’s best skies are his bold slaty or stormy skies, and these we usually see in his small pictures. His pale blue skies, with yellow and pinkish clouds floating in them, often show a nice ‘quality’ of touch, yet are generally less pleasing than his stormy skies. Many compare his trees and foliage to Hobbema, and other painters of the old Dutch School. Certainly, when we look at his large foreground plants, trunks of trees lying on the ground, and the details of his foregrounds generally, we think of Wynants and other painters of that time; and doubtless Nasmyth was acquainted with the works of the Dutch landscape-painters of the seventeenth century, and loved to study them; but beyond this we must not call him an imitator of the old Dutch landscape-painters, for Nasmyth was a very original artist. Nasmyth’s green tints are beautiful, and he gave extraordinary freshness and brilliancy to his foliage. His ‘touch’ is ‘liquid’ and ‘creamy,’ leading us to feel that he mixed a great deal of vehicle with his colours. He was successful in representing rutted roads, hedge foliage, ditches, and running streams, and also in painting farmyard and cottage accessories. His sketches are particularly beautiful, and he sometimes painted small sea pieces with little more than black and white; and the figures, enlivened with red, tell very well in them; but, as a rule, Nasmyth’s figures are not very clever. Alexander Nasmyth’s landscapes vary a good deal in ‘style’ and ‘quality.’ He would sometimes cast over his pictures a strange haze of a pinkish or reddish hue, which is hardly agreeable or natural. He finished his foliage carefully, and his compositions remind us more of the Smith of Chichester ‘type’ than of the works of his son Patrick. But it must be borne in mind that there are landscapes ascribed to Alexander on some authority which are a good deal like the painting of Patrick. Alexander occasionally painted portraits, but not with any great success. The writer believes that he had two daughters, Elizabeth and Jane, both of whom painted landscapes prettily. They worked up their pictures in a delicate and minute manner, sometimes giving a semi-classical character to them; and we can trace a little of that pink in the sky and distance which Alexander was so fond of; at the same time their skies are painted with much of the delicacy of their brother Patrick; they finished the foliage, rock scenery, and other parts with a firm and singularly neat touch. Anthony Stewart’s sketches of Highland scenery in water-colours exhibit great purity of taste and feeling. We can trace the influence of Alexander Nasmyth in his neat way of manipulating the trees, and in his manner of pencilling buildings or distant villages lying in valleys, &c.; yet it would appear from his sketches generally that Anthony Stewart’s natural inclination or taste was more influenced by studying the works of Richard Wilson and John Cozens. His landscapes perhaps will bear classing with Cozens’s; anyhow, Richard Wilson and John Cozens were the painters whom Anthony Stewart loved to study; for we find the colouring of the former in his sketches of lakes surrounded with lofty mountains, whilst in compositions where he has introduced tall foreground trees we are strongly reminded of Cozens’s elegant studies. Anthony Stewart was one who could profitably study the works of eminent landscape-painters, whilst at the same time he avoided making his own mere imitations of them. At the present day few remember Anthony Stewart as a landscape-painter, but in another and a higher line of art he will never be forgotten—viz., as a miniature-painter. His

portraits in miniature were much appreciated by the Scotch nobility of his time; and, as he was a man of superior education, and at the same time possessed considerable knowledge of the works of the old painters, he was honoured by his patrons with many attentions. On coming to London his talents were as much appreciated as they were in Scotland, and he had the honour of painting the first portrait of our Queen, viz., a miniature, which being considered a great success, he was afterwards engaged to paint several other miniatures of her Majesty, the last being engraved by T. Woolnuth. Some of these miniatures of the Queen have likewise been copied in enamel. He likewise painted some miniatures and sketches of the Princess Charlotte, daughter of George IV. Mr. Stewart had two daughters, Margaret and Grace Campbell Stewart, both of whom were excellent painters of children in miniature. The latter lady was named 'Campbell' in memory of the Campbells of Monzie, in Perthshire, who were the first to discover Anthony Stewart's taste for painting, and to assist him in pursuing the same. There are some beautiful examples of Miss Grace C. Stewart's miniatures in the collection of Sir William Heathcote. The works of the other painter alluded to—viz., John Wilson the elder—have always been favourites with connoisseurs. He is usually spoken of as a marine-painter, yet his small views of Edinburgh and other places show that he was quite at home in any kind of landscape-painting. It is not easy to trace in his works the manner of Alexander Nasmyth, yet some of them remind us of Geddes's small landscapes. It will be noticed that there is a great deal of atmosphere in John Wilson's pictures. He was quite up in the management of floating clouds, and in representing hazy mornings. As a rule, he kept to few and simple colours, and many of his marine sketches, although painted with hardly any colour, are wonderfully full of breadth and daylight. Andrew Schelfhout, the Dutch painter, reminds us of P. Nasmyth in his manner of composing and finishing up his landscapes, but Schelfhout is better known as a successful painter of frost pieces. The frost pieces of Douselaer, a contemporary painter, are also finished in a neat and delicate manner. Edward Williams's clever moonlight scenes class very well with J. A. O'Connor's, but the buildings in Williams's more classical subjects are painted partly in the style of Alexander Nasmyth.

NATAS. See DE HOOGE.

NEBOT, B. See SAMUEL SCOTT.

NECK, JOHN VAN. Born at Nardren in 1636; died at Amsterdam in 1711. Pupil of Jacob de Backer, Dutch School.

Diana and Calisto . . . . . Sale in 1832. . . . . £3 10 0

1803.  
W. W. Burdon, Esq.  
Abraham sending away Hagar . . . . . 13 13 0

Bryan speaks of this artist as a painter of history and portraits. He finished his works very delicately, and apparently in emulation of Metzua.

NEEF (or NEEFS), PETER (the Elder). Born at Antwerp in 1570; died in 1651. Pupil of Henry Steenwyck, the Elder. Flemish School.

Sale in 1796.  
Jacob More, Esq., and Mons. Liss.  
Interior of a Church . . . . . £9 9 0

1801.  
Interior of a Cathedral . . . . . 32 10

A Church Piece . . . . . 8 18 6

A View of Antwerp Cathedral . . . . . 96 12 0

A Church Piece . . . . . 80 10 0

1802.  
Countess of Holderness.  
Interior of a Church, with Figures by Old  
Francks . . . . . 27 18  
Interior of a Church in Flanders . . . . . 39 18  
The companion; a Candle-light Scene. . . . . 40 0 0

1802.  
A Church Piece . . . . . 8 8 0  
Ditto . . . . . 8 8 0

A Church Piece . . . . . 16 5 6

—  
Paul d'Aigremont, Esq.  
A small Church Piece . . . . . 4 10 0

Duke of Bridgewater, &c.  
Exterior of a Cathedral in Ruins . . . . . 5 5 0

Interior of a Church . . . . . 37 16 0

1803.  
A Church Piece . . . . . 9 19 6

1804.  
— Bryan, Esq.  
Interior of a Church . . . . . 8 18 6

1806.

Marquis of Lansdowne.

Interior of the Great Church at Antwerp . . . . . £22 1 0

Sir George Yonge, Bart.

Interior of a Church, with Figures by Old  
Francks . . . . . 42 0 0

1807.

Edward Coxe, Esq.

Interior of the Great Church at Antwerp; from  
the Holderness Collection . . . . . 64 1 0

1813.

Charles Griffler, Esq.

St. Peter delivered from Prison . . . . . 11 0 6

John Willett Willett, Esq.

Interior of the Great Church at Antwerp . . . . . 86 2 0

Interior of a Cathedral. Bought in at . . . . . 262 10 0

1815.  
Interior of a Church, with Figures . . . . . 59 17 0

1821.  
Interior of a Church, with Figures by Old  
Francks . . . . . 7 15 0

1827.  
Interior of the Great Church at Antwerp . . . . . 63 0 0

Duke of Bedford.

Interior of a Church . . . . . 37 5 6

Robert Grave, Esq.

Interior of a Flemish Church . . . . . 7 5 0

Interior of a Church . . . . . 7 7 0

John Dent, Esq.

Interior of a Church in Flanders; from the col-  
lection of Lady Holderness . . . . . 38 17 0

1829.

Thomas Emmerson, Esq.

A circular View of a Church; from the collec-  
tion of the late Mrs. Manners . . . . . 18 7 6

1848.

Count de Morry.

Interior of a Cathedral, with numerous Figures  
by Brueghel . . . . . 30 9 0

1856.

Samuel Rogers, Esq.

Interior of a Flemish Cathedral, with Figures . . . . . 16 5 6  
Interior of a Church . . . . . 21 10 6

1859.

Hon. Edmund Phipps.

Small Interior of a Church, with Figures by Van  
Thulden . . . . . 16 10 0

1863.

Interior of Antwerp Cathedral, with Figures by  
Francks . . . . . 49 7 0

As there are many original pictures signed 'P. Neefs,' which at the same time vary a good deal in 'quality,' it will be well to bear in mind that he had a son of the same name, who painted similar subjects to his father, although his works are not considered of the same value. Neefs's pictures are analogous to Steenwyck's, but there are points which plainly distinguish the works of the two painters. The 'light and shade' of Neef's interiors is well managed, sometimes very sweetly expressed, but he never attempted broad effects of 'light and shade' as De Wit did. We can hardly call Neefs a picturesque painter; his churches are always in thorough repair, and are fine specimens of architectural drawing and perspective, many of them appearing more wonderful on account of the smallness of their size. His pictures are frequently ornamented with figures by Old Francks, a favourite subject with the two painters being the 'Liberation of St. Peter,' a Flemish crypt representing the prison. It should be noticed that Neefs's church pieces are painted with a firm touch, the columns and arches being outlined with light lines, which do not appear unpleasant in his works, and are very characteristic of the painter.

NEER, ARNOLD VANDER. Born at Amsterdam in 1619; died in 1683. Dutch School.

Sale in 1802.

Sir Simon Clarke, Bart., and George Hibbert, Esq.

A Winter Scene in Holland . . . . . £14 3 6

A Frost Scene . . . . . 16 5 6

1806.

Sir George Yonge, Bart.

Landscape; Moonlight . . . . . 95 11 0

1807.

Edward Coxe, Esq.

A small Moonlight Piece . . . . . 38 17 0

1813.		1848.		
• <i>M. La Fontaine.</i>		<i>William Wells, Esq.</i>		
View of a Village on a River in Holland . . . .	£45 3 0	A Woody Landscape . . . . .	£43 11 0	
<i>John Willett Willett, Esq.</i>		A Village on the Bank of a River, by Moonlight . . . .	52 10 0	
Landscape, with Moon rising . . . . .	25 14 6	A Village on the Bank of a Frozen River, with Figures . . . . .	210 0 0	
1815.		<i>Count de Morny.</i>		
A Landscape and Figures; a drawing . . . .	6 10 0	View of a Town on the Banks of a River, with Figures at the Gate of a Mansion, &c. . . .	40 19 0	
1819.		A Moonlight Scene . . . . .	210 0 0	
<i>W. N. Hewett, Esq.</i>		1850.		
A Landscape; Moonlight . . . . .	147 0 0	<i>Hon. Edmund Phipps.</i>		
1821.		A River Scene; Sunset, with Cottages and Trees . . . .		210 0 0
A River View, with the Moon rising . . . .	24 3 0	1861.		
<i>John Webb, Esq.</i>		<i>Charles Scarsbrick, Esq.</i>		
A Frost Piece, with Figures skating . . . .	38 17 0	A Dutch Village on the Banks of a Winding Stream . . . . .	23 2 0	
1826.		A Conflagration in a Dutch Town on the Bank of a River . . . . .	33 12 0	
<i>Admiral Lord Radstock.</i>		A Dutch River Scene; Moonlight . . . . .	67 15 0	
View of a Town and a Frozen River, with Figures skating . . . . .	26 5 6	1863.		
View of a River and a Village by Sunset . . .	73 10 0	<i>Robert Craig, Esq.</i>		
View of a Village on the Bank of a Frozen River Landscape, with Figures, and a Town in the background . . . . .	116 11 0	A Dutch Village on the Banks of a River, with Figures . . . . .	77 14 0	
309 15 0		<p>Amongst the old masters, Vander Neer was the prince of moonlight painters, and thus it is singular that there is no account of him in Campo Weyerman's 'Lives of the Dutch and Flemish Painters.' Nieuwenhuys says that Vander Neer 'in his youth was a major in the corps of the Gentleman of Arkel, with whom he did not remain long, having taken the resolution of following entirely the art of painting.' This quotation is interesting, as we may infer from it that Vander Neer tried his hand at painting some time before he entirely followed it as a profession; and the writer once met with a picture by him painted when he was only sixteen. The picture which the writer refers to is a quaint one, although not entirely void of merit; the subject is a daylight scene, and represents a woody landscape, the trees and landscape part being richly coloured and painted with a good deal of impasto; yet in <i>modus</i> the work is not very superior to the handling of Alstoot and other painters of the same class. It is not known from whom Vander Neer received instruction in painting, but in after-life, as he used to work in conjunction with Cuyp, it is not unreasonable to suppose that he was partly indebted to that great master. It should be remembered that Vander Neer did not confine himself to moonlight subjects; we have seen that he sometimes painted woody landscapes, and even historical subjects, as it would appear from the note on Sir G. Warrender's sale in 1837, unless this picture be by Egton Vander Neer; whilst he very frequently painted frost pieces by daylight. Many of his daylight pictures are as valuable as his moonlight scenes; yet, artistically speaking, we cannot feel that they possess the same interest and charm. We always associate Vander Neer's name with moonlight scenes, and therefore always like them better than any of his other subjects, even more than his conflagration scenes, or skating parties by sunset, be they ever so clever. Vander Neer may always be spoken of as a wonderful sky-painter. When we see him in his best works, we feel that he has never been excelled in his skilful manner of introducing a variety of clouds or sky effects in one picture. They are so cleverly managed that we do not appear to see the whole at once; the eye is carried from one passage to another, so that his skies have a kind of diorama effect, and appear to be in motion. And he was not only skilful in the modelling of his clouds, but likewise in the number of tints which are observed by a practised eye. These remarks, however, are only applicable to his best pictures. We have already observed that Vander Neer's skies vary in 'quality,' and in like manner the landscape parts of his picture vary a good deal in manner of execution and 'quality.' He usually preferred painting on brown and other dark grounds; his trees and buildings are put in with great precision and neatness, particularly the distant objects. It will be seen that his pencilling is often thin and wiry, yet it cannot be called niggling or mechanical. Vander Neer was always partial to his thin and dark tints, whether painting a moonlight piece or a day scene; he used to make an agreeable transparent brown serve as the groundwork of many of his trees and portions of the foreground, and then would merge a the depth of parts by introducing a nearly black tint, and afterwards would give form to the different objects, and perspective to the roads by a few touches of light green, white, and yellow. Such remarks appear to apply to little more than 'light and shade' painting, or to painting in two or three colours; still they define clearly enough Vander Neer's style of painting; and there is something very charming about his method of painting, for he used to produce such beautiful effects apparently with little trouble. As a rule, he kept to his plan of painting on dark grounds, and the greens of his daylight subjects are not very bright in colour, whilst the banks and distant scenery partake generally of a yellowish-brown tint. Vander Neer was a famous hand at painting stunted roadside trees, and the trunks of large trees lying on the ground; at a little distance they seem as</p>		
<i>Lord Gwydir.</i>				
View of a River and Village, with Figures . . .	51 9 0			
A River Scene by Moonlight . . . . .	34 13 0			
Ditto . . . . .	64 1 0			
<i>Viscount Ranelagh.</i>				
Landscape; Evening Scene; from the Orleans Collection . . . . .	56 14 0			
<i>George Hibbert, Esq.</i>				
View of a River by Moonlight, with Buildings and Figures . . . . .	73 10 0			
<i>Richard Mortimer, Esq.</i>				
A Landscape; Daylight Scene, with Fishermen drying their Nets . . . . .	52 10 0			
<i>Thomas Emmerson, Esq.</i>				
View on a Canal by Moonlight . . . . .	30 9 0			
View of a Dutch Village by Moonlight . . . .	60 18 0			
A Landscape, with an Avenue of Trees leading to a Dutch Village . . . . .	91 7 0			
Landscape, with the Moon rising; on the left a Farrier's Shop, and on the right some Figures near a Fire; from the collection of Mr. Meyer of Strasbourg . . . . .	136 10 0			
1831.				
<i>John Maitland, Esq.</i>				
Landscape, with Figures crossing a Wooden Bridge; Early Morning Scene . . . . .	31 10 0			
1832.				
<i>Earl of Mulgrave.</i>				
A Moonlight View on a River . . . . .	72 9 0			
<i>George Watson Taylor, Esq., M.P.</i>				
A River Scene; Sunset . . . . .	23 2 0			
1833.				
<i>Chevalier Sebastian Erard.</i>				
A Landscape; Moonlight, with Figures by Cuyp . . . .	808 10 0			
1834.				
<i>Viscountess Hampden.</i>				
A Dutch Village, with Cattle and Peasants . . . .	200 0 0			
1836.				
<i>Sir Charles Bagot, G.C.B.</i>				
A View in Holland by Moonlight; from the collection of M. Saportas, of Amsterdam . . . .	116 11 0			
1837.				
<i>Sir G. Warrender, Bart.</i>				
Mordecai; a Scene in the Streets of a City, with numerous Oriental Figures . . . . .	58 16 0			
A Frost Piece, with numerous Skaters and Sledges on the Ice . . . . .	73 0 0			
1838.				
<i>William Esdaile, Esq.</i>				
A Dutch Town by a River, with Figures skating . . .	49 7 0			
<i>M. M. Zachary, Esq.</i>				
A Frozen River near a Town, with numerous Figures on the Ice . . . . .	78 5 0			
1839.				
A Dutch River View, by Moonlight . . . . .	30 9 0			
1840.				
<i>William Hastings, Esq.</i>				
A River Scene; Moonlight; from the collection of Lord Gwydir . . . . .	59 17 0			
1844.				
<i>Jeremiah Harman, Esq.</i>				
A River Scene in Guelderland . . . . .	341 5 0			
A Dutch River Scene; Moonlight . . . . .	220 10 0			

beautifully finished as Ruysdael's trunks, yet when examined closely it will be seen that they are thinly painted, and often when the paint was still wet he would take the handle of his pencil and make some curious scratches in the colour. A great many of his subjects are river views, and he was an admirable painter of boats of all kinds, and was very clever in representing small rowing and fishing-boats in perspective, and the same are generally drawn up against the banks. When we turn to his frost pieces we still find that as a rule he was not fond of labouring his pictures, particularly his larger pictures; but his skies are always fine, and he was fond of introducing a great deal of colour into those of his frost pieces. Perhaps his winter sunsets are a little too yellow and warm in colour, whilst the pink which he would introduce about the horizon, instead of giving coldness to the sky, seems to increase the sunny effect. He represented snow and frozen lakes very nicely; yet there is nothing extraordinary in his manner of painting the same. There is some mystery in connection with the figures in Vander Neer's pictures: some imagine that, like many other great landscape-painters, he could not paint figures worth looking at, and this want induced him to associate himself with the famous Cuypp, by whom it is supposed the figures are always painted, that is to say if they possess any merit. That Cuypp sometimes inserted figures into his pictures is certain, and it is equally certain that Vander Neer could paint figures himself. The difficulty lies with the figures which exhibit a great deal of the character and manner of Cuypp, yet without appearing to be altogether in his style. These figures are full of character and action, and the sportsmen have a cavalier-like appearance; they are often represented in vermilion jackets and cloaks, large fancy boots, and hats adorned with feathers. His rustic figures when viewed from a little distance, appear highly finished, but in reality they are expressed with very few tints, the darker parts or the shadows being of nearly the same colour as the ground of the picture, whilst form and character are given to them by touches of vermilion and touches of white and yellow; in fact, his figures are often represented in shadow, and are then relieved by these sharp light touches or else bright touches of orange and red, as in his conflagration scenes and sunsets. The writer's impression is that many of these clever figures are painted by Vander Neer in emulation or imitation of Cuypp's style of painting; and Stanley, in his 'Sketches of Dutch and Flemish Painters,' favours this opinion when he says, 'A mistake has prevailed with regard to the figures in his (Vander Neer's) larger landscapes, many supposing that they were inserted by other artists; there are good reasons for believing that they are by his own pencil.' In the foregoing remarks we have shown that Vander Neer's usual manner of painting was very slight and transparent, which, added to the fact of his painting on dark grounds, well explains the reason why so many of his pictures are in a bad state, particularly in the skies, and consequently a pure and untouched moonlight scene by Vander Neer is a great treasure. In the commencement of the note the writer referred to a quaint picture by Vander Neer, painted when he was only sixteen. The early works of a great painter are most interesting, and yet there are stories afloat of modern painters burning their early works, which, if true, is much to be regretted. We read that Adriano, a Spanish painter, was so diffident of himself that he used to destroy many of his pictures as soon as he had painted them.

NEER, EGLOM HENDRICK VANDER. Born at Amsterdam in 1643; died in 1703. Pupil of his father, Arnold Vander Neer, and of Jacob Van Loo. Dutch School.

Sale in 1801.

*Earl of Besborough.*  
View of a Village in Holland, by Moonlight . . . £17 17 0  
A Village Scene . . . . . 16 5 6  
A Landscape, with a Drawbridge . . . . . 16 16 0

1823.  
*George Watson Taylor, Esq., M.P.*  
A Landscape, with Figures . . . . . 71 8 0

1838.  
*M. M. Zachary, Esq.*  
Two Ladies and a Gentleman, in the Vestibule of a Palace . . . . . 30 9 0

1838.  
*Colonel Hugh Baillie.*  
Interior of an Apartment, with a Cavalier and Lady playing at Cards . . . . . 161 14 0

1861.  
*Charles Scarsbrick, Esq.*  
A Lady, seated near a Table, drawing from a Marble Bust . . . . . 162 15 0

This painter excelled in a variety of subjects, but his interiors and small conversations are most admired, and exhibit much of the feeling of Terburg. Having studied landscape-painting under his father, he would sometimes introduce rather effective scenery into the backgrounds of his figure pictures, consisting of rocks, castles, and other picturesque objects. His subjects are often treated in the manner of

Terburg and other painters of that class, and consist of interiors with one or two figures and music parties, the draperies and other parts being beautifully worked up. Yet there is rarely greater impasto in his touch than we find in the pencilling of Netcher or Karel de Moor. There are also market scenes by this painter which, in treatment, remind us of some of Jan Steen's market views. Good painting will be found in the vegetables and other accessories; and we are told in the sketch of his life that he enjoyed a fondness for painting flowers and plants. Houbraeken speaks highly of Vander Neer's wife as a portrait-painteress in crayons. Her maiden name was Adriana Spilberg.

NETCHER, GASPARE. Born in Heidelberg in 1639; died at the Hague in 1684. Pupil of Koster and of Terburg. Dutch School.

Sale in 1802.

*Countess of Holderness.*  
A Boy blowing Bubbles . . . . . £27 6 0  
A Lady at her Toilet . . . . . 64 1 0

A Lady and Fortune-teller . . . . . 6 16 6

1807.  
*Edward Coxe, Esq.*  
A Lady at her Toilet, attended by a Female Servant and a Page; from the Holdernes Collection . . . . . 57 15 0

1816.  
*Henry Hope, Esq.*  
Portrait of King William . . . . . 24 13

1821.  
*John Webb, Esq.*  
A Lady seated at a Table . . . . . 31 10

1823.  
*George Watson Taylor, Esq., M.P.*  
Portrait of William Vande Velde, holding a Sketch of a Marine Drawing . . . . . 50 8 0

1824.  
*Ralph Bernal, Esq.*  
A Conversation . . . . . 141 15 0

*Sir William Temple.*  
Portrait of Sir William Temple, and the companion, Miss Diana Temple, presenting a Salver of Fruit and Flowers to Lady Giffard . . . . . 81 18  
Portrait of Lady Temple . . . . . 32 1  
Ditto of a Lady . . . . . 43 1

1826.  
*Admiral Lord Radstock.*  
A Female offering a Salver of Fruit to a little Girl . . . . . 79 16 0

1827.  
A small whole-length Portrait of King William . . . . . 13 2 6  
A Portrait of the Duchess of Portsmouth . . . . . 8 12 0

*Viscount Cremorne.*  
Earl of Arlington, and his Wife and Daughter . . . . . 20 9 6

1829.  
*Thomas Emmerson, Esq.*  
Portrait of a Gentleman . . . . . 17 17 )  
A Lady and Gentleman, with two Children playing with Flowers in a Garden . . . . . 54 12 )

1830.  
Hagar; from the Orleans Collection . . . . . 157 10 )

1831.  
*Hon. Mr. Vernon.*  
A Lady in a Satin Dress, standing before a Toilet Table . . . . . 49 7 )

*John Maitland, Esq.*  
A Boy blowing Bubbles at a Window; from the Holderness Collection . . . . . 71 8

1832.  
*George Watson Taylor, Esq., M.P.*  
Portrait of William III. . . . . 26 5 )  
A Boy blowing Bubbles . . . . . 157 10 )  
A whole-length Portrait of William Vande Velde . . . . . 26 5 )

1848.  
*William Wells, Esq.*  
A Young Girl, in a White Satin Dress, receiving Peaches from a Woman . . . . . 111 6 0

*Count de Morny.*  
A Landscape, in which are introduced the Portraits of a Lady and her Children . . . . . 56 15 0

1863.  
*Ethanan Bicknell, Esq.*  
A Portrait of Defoe . . . . . £27 6

1864.  
*Earl of Clare.*  
'La Tricotieuse,' a Female seated at a Window, knitting; from the collections of M. Lempereur and the Comte de Merle . . . . . 409 10

1865.

— *Bryant, Esq.*

Portrait of a Lady seated near a Fountain in a Garden . . . . . £37 16 0

There were three Netchers—viz., Gaspar, and his two sons Theodore and Constantine—and their works are often described indiscriminately. Gaspar was a scholar worthy of the famous Terburk, and, like that master, often painted his ladies in white satin; most of his portraits are on a small scale, and, notwithstanding that they are highly finished, we never feel that there is anything tame or feeble about them. His single figures are sometimes represented standing at casement or arched windows, in the manner of Mieris, whilst the base of the window is ornamented with bas-reliefs. Netcher was a skilful painter of richly embroidered table-covers and scarfs, and it is not uncommon to see some drapery of this kind lying on the parapets of his arched windows. Again, we find dogs, parrots, and other animals introduced into his interiors, which are prettily painted, and it will be remembered that animal-painting was first selected by his friends as a defensible line of art for him to follow, which will partly account for his fancy for introducing animals into his portrait subjects. In reference to his portraits, Netcher may be spoken of as a charming and intelligent head-painter; we may almost call him a miniature-painter, as his portraits are usually on a small scale, and are highly finished. In his way of finishing the heads, in his manner of giving full life and great intelligence to the eyes, and in placing them so as to meet those of the spectator, his works remind us of the highly finished heads of Mignard, Tuste, and Nanteuil. There is a sparkle of humour in his heads, but we feel that his small portraits would be more agreeable if they were not quite so forcibly pencilled; the writer refers to the dark lines which may be seen about the features, and especially about the eyes. It should be remembered that Netcher was always fond of making a portrait more or less a fancy picture. Thus, he would represent as much of the figure as possible, and the figure is seated by, or leaning on, one of his beautifully painted table-covers. Then, again, on the table we usually see elaborately painted objects of virtue, or perhaps a birdcage with a parrot in it, and in the background a gorgeously coloured curtain, a casement window, and other portions of an apartment. Theodore Netcher, Gaspar's eldest son, painted portraits very delicately, but he was less anxious than his father to give a fancy character to them. He reminds us of the French School of that period in his taste or feeling for portraiture. Sometimes his portraits are represented in gigantic wigs, which are carefully worked up, and they have large white cravats or neckcloths, whilst over the shoulders he would cast loose flowing robes or cloaks. As already remarked, he did not care about giving a fancy character to his portraits, and they are often simply enclosed in a spandrel, whilst the background is treated as relief-shadow to the portrait. Gaspar's younger son, Constantine Netcher, excelled in painting a variety of subjects, and imitated the style of his father; a few of his works are mentioned by Mr. Nieuwenhuys, in his 'Lives and Works of Eminent Painters.' Bkyadel's pictures may be classed with the works of the Netcher family; he painted fashionable conversations, and was fond of representing an effect of sunshine in the backgrounds of his pictures.

NEVEU, MATTHEW. Born at Leyden in 1647; died in 1721. Pupil of A. Torren Vliet and of Gerard Dow. Dutch School.

Sale in 1801.

— *Slade, Esq.*

A Music Party . . . . . £3 5

Neveu painted interiors very prettily, and was happy in representing effects of sunshine in apartments; his female figures and children are also well painted.

NEWTON, GILBERT STUART, R.A. Born at Halifax, Nova Scotia, in 1794; died in London in 1835. Pupil of Gilbert Stuart. English School.

Sale in 1858.

Colonel Hugh Baillie.

Head of a Norman Peasant Girl, in a Red Dress and high White Cap . . . . . £115 10

1859.

Hon. Edmund Phipps.

The Gentle Student . . . . . 210 0

Newton was a capital painter of conversations and illustrations of books, there is so much prettiness and humour in his characters; besides, he was a good colourist, and knew how to give brilliancy to his pictures without loading them with asphaltum and rich glazes. His stories are remarkably well told, and his pretty women are singularly pretty. His flesh tints are pearly and charming, but he was inferior to Wilkie in the working up or finishing of his subjects. As a rule, his colouring is browner and more transparent than Wilkie's; in fact, there is much less analogy between his mode of pencilling and Wilkie's than there is between Wilkie's and Sir William Allen's. Some of Wyatt's fancy pictures of children remind us of Newton's works, but when Wyatt painted with a good body of colour or impasto, his *modus* is more like Hilton's.

ICKELS, VAN.

Sale in 1831.

George James Cholmondeley, Esq.

Interior of a Church . . . . . £3 17 0

IEULANT (or NIEULANDT), ADRIAN. Died about 1801. Flemish School.

Sale in 1802.

Landscape, with Rebecca at the Well . . . . . £7 17 6

1803.

St. John preaching in the Wilderness . . . . . 5 0 0

1823.

David Garrick, Esq.

He Multitude worshipping the 'Golden Image' 10 0 0  
Nieulant was not an agreeable colourist, but his pictures are fine examples of elaborate manipulation. There is a portrait of this artist engraved by Jean Meyssens, and on the plate is a short account of the painter, written in French. Some of Nieulant's pictures are large.

NIKKELLEN, ISAAC VAN. Dutch School.

Sale in 1815.

W. Comyns, Esq.

Interior of a Dutch Church . . . . . £15 15 0

This painter may have been the father of Jan Van Nikkelen, who was born at Haarlem in 1640, and died in 1710. Pilkington speaks of the latter as a landscape-painter, as well as a painter of churches; he also says that he was clever in representing flowers painted on satin. It is not uncommon to meet with old engravings on satin.

NOGARI, GIUSEPPE. Born about 1700; died in 1763. Pupil of Antonio Balestra. Venetian School.

Sale in 1796.

Jacob More, Esq., and Mons. Liss.

Two Heads . . . . . 37 7 0

1802.

Guy Head, Esq.

Portrait of Nogari, by Himself . . . . . 4 4 0

1827.

John Dent, Esq.

Head of a Child . . . . .

1864.

Earl of Clare.

Christ at Emmaus . . . . . 53 11 0

This artist, like Pingetta, was a clever painter of single heads; there is generally something striking about them, and they are painted with the view of exhibiting powerful effects of 'light and shade,' the backgrounds being much subdued, and the features highly worked up. His historical works and large pictures also display a careful study of the 'chiaroscuro'; he gave a bright or luminous effect to his works. His pencilling is clear and decided, the marks or strokes of the brush being quite visible, and the colours, particularly the light colours, are put on with a great deal of impasto.

NOIET (or NUETT), CORNELIUS. See VANDYCK.

NOLLEKENS, JOSEPH FRANCIS. See C. PHILLIPS.

NORTHCOTE, JAMES, R.A. Born at Plymouth in 1746; died in London in 1831. Pupil of Sir Joshua Reynolds. English School.

Sale in 1816.

Henry Hope, Esq.

A Dog with a Hawk . . . . . £11 11 0

1825.

A Portrait of Coleridge . . . . . 5 0 0

1827.

Lord de Tabley.

A Tiger's Head . . . . . 8 8 0

A Horse's Head . . . . . 20 5 0

Four Infant Angels in the Clouds . . . . . 33 12 0

Portrait of Himself . . . . . 31 10 0

1832.

George Watson Taylor, Esq., M.P.

Portrait of Sir Simon Taylor, Bart. . . . . 5 5 0

Ditto of Sir Simon Taylor, Bart., when a youth . . . . . 11 14 0

1837.

Thomas Wagstaffe, Esq.

A Study of an Old Man's Head . . . . . 2 2 0

When examining the works of this painter we feel that we can trace the influence of Reynolds in a great many of them, yet his style is far from being simply an imitation of that great master's. Northcote's style displays many original characteristics, and there are fancy pictures by him which are wholly unlike Reynolds's. In addition to his recognised skill as a head-painter, Northcote was a bold and often very successful designer of historical subjects; some of his historical works, however, are not very agreeably coloured, the harmony being disturbed by the crudeness of his reds, and the unpleasant brightness of the flesh tints. We like his historical pictures best when they are coloured more in emulation of Reynolds, whilst exhibiting at the



same time Northcote's power in showing powerful effects of 'light and shade,' and his much-admired vigorous impasto; there is a tone and richness about all his figures of this class. As a rule, we may observe that he was more successful in representing men than women, for, both in his historical pictures and portraits, there is a certain heaviness about his female figures, which even verges on awkwardness in some examples. We have children's heads by him, and studies of infant angels, which are sufficiently beautiful to claim for their author a rank in art. His portraits of men—and it will be remembered that he painted many great men—are generally capital pictures, especially as regards the head-painting; and his fondness for animal-painting may be seen by his occasionally introducing them in the backgrounds of his portraits. Animal-painting may be spoken of as another line of art in which this painter excelled, yet his taste for the same is chiefly known by his studies, his heads of wild animals being the most successful. Northcote being a pupil of Reynolds, it is but reasonable to suppose that he executed portions of many of that great master's works; he was also employed by Reynolds to copy some of his pictures; and there is every reason for believing that Reynolds was greatly pleased with these copies. Some of them appear to be painted entirely by Northcote, for, after the most careful scrutiny, we cannot trace Reynolds's handling in any part; there are no corrections, no after-touches, visible in the faces. On the other hand, these copies are often so good, and are so like Reynolds's painting, that we feel no surprise that so many are unable to distinguish them; for, in the first place, we must remember that the copies which we refer to are contemporary copies; secondly, they are so well painted, are so admirably coloured, that it is only by examining them closely that we can distinguish them from original works. Then we generally find that they are painted with less body of colour or impasto than Reynolds's works. There is often a smoothness in the texture of Northcote's copies, whilst not unfrequently they are painted so as to show the threads of the cloths very visibly, particularly in the face. Lastly, Northcote always had his own way of painting lake and vermilion robes or drapery, and these colours never appear so rich in his pictures as they do in Reynolds's. The foregoing remarks apply to copies of Reynolds's works, and not to Northcote's own portraits; for, as a rule, instead of painting his flesh tints thinly, he used a great body of colour, even more than Reynolds generally used, and his manner of pencilling the features in his original portraits is firm and decided; but in his copies we notice a peculiar raggedness of touch, which is most striking in the eyes and lips.

NOTEH, DAVID DE.

Sale in 1848.

*Count de Morny.*

A Table, with Dead Birds, Fruit, and an Ancient Bowl and Jug . . . . . £21 0 0

NOVARRA.

Sale in 1856.

*Samuel Rogers, Esq.*

Portrait of a Cat; from the Archbishop of Toronto's collection . . . . . £2 7 6

OCCHIALI. See WITEL.

OCHTERVELDT (or UCHTERVELDT), JAN. Flourished about the year 1670. Dutch School.

Sale in 1829.

*Lord Gwydir.*

A Lady at her Toilet . . . . . £69 6 0

1836.

An Interior, with a Cavalier and Lady . . . . . 39 18 0  
The Music Lesson . . . . . 86 2 0

1838.

*M. M. Zachary, Esq.*

An Interior, with a Lady and her Attendant; from the Duc de Berri's collection . . . . . 59 17 0

1864.

*Right Hon. Edward Ellice.*

An Interior, with a Music Party . . . . . 27 6 0

We have a description of the subjects which this artist usually painted in the preceding 'sale notes,' and art critics in speaking of him, generally compare his works to Terburg's, Metsu's, and P. de Hooke's. In making the foregoing comparisons, it will be necessary to bear in mind that Ochterveldt only resembles De Hooze in his manner of treating the backgrounds of some of his pictures. His compositions are certainly like Metsu's and Terburg's, and, like them, he was a most painstaking painter of white satin dresses and rich drapery. Still it must be borne in mind that he never equalled these painters in their 'quality' and delicacy of touch; there is a dryness and smoothness about the pencilling of all his works which is more like the pencilling of William Miers than of Metsu or Terburg. Ochterveldt is called Jan Ochterveldt in the dictionaries, yet the writer

NOVELLARA. See LELLIO ORSI.

NUSCHATTEL.

Sale in 1801.

*—Slade, Esq.*

A Gentleman's Portrait . . . . . £1 8 0

NUTHALL.

Sale in 1822.

*Marquis of Bute.*

A Battle Piece . . . . . £1 1 0

NUVOLONE, PANFILO. Born at Cremona. Flourished in the early part of the seventeenth century. Lombard School.

Sale in 1829.

*John Webb, Esq.*

Abraham and Isaac in a Landscape . . . . . £2 12 6

NUZZI, MARIO DELLA PENNA, called MARIO DA' FIORI. Born at Penna in 1603; died at Rome in 1673. Pupil of Tommaso Salini. Roman School.

Sale in 1803.

*Richard Walker, Esq.*

A Pair of allegorical Figures, with Flowers and Fruit . . . . . £3 3 0

1806.

*Marquis of Lansdowne.*

A Festeon of Flowers; in the centre some Boys by Carlo Maratti . . . . . 21 0 0  
Ditto, the companion . . . . . 33 12 0

1841.

*Marquis of Camden, K.G.*

The Virgin, painted by Lauri, encircled with Flowers painted by Fiori . . . . . 15 4 6

Mario da' Fiori is remembered as a charming painter of wreaths and festoons of flowers. On examining his works it will be seen that he was rather sparing of his colours, as regards variety, red, white, and lake being his favourite tints. He was particularly happy in giving relief and brightness to his flowers; thus his wreaths attract us when viewed from a distance, and we are quite as pleased with the painting of them when we examine them closely. It will be found that his flowers are not transparently coloured, but then there is so much feeling and spirit displayed in the touching in of them that they never appear opaque or heavy. It will be seen by the above 'sale notes' that his wreaths are often painted round figures by Carlo Maratti and other painters, and it will further be seen that Carlo Maratti's figures are generally palely coloured, and so delicately pencilled that they do not intrude in any way, to interrupt, as it were, the pleasure we take in examining Fiori's flowers.

O

believes that there are pictures by him which are signed E. Ochterveldt. He occasionally painted small portraits, as conversations, in the manner of Gonzales, but they are hardly equal to his other works.

O'CONNOR, J. A. See SEBASTIAN PETHER.

OFFERMANS, JAN. Born at Dort in 1646. Dutch School.

Sale in 1827.

*F. H. Standish, Esq.*

A Dairy-farm . . . . . £10 10 0

OLIVER, ISAAC. Born in England in 1556; died in London in 1617. Pupil of Nicholas Hilliard and of Federigo Zuccheri. English School.

Sale in 1801.

*Earl of Beshorough.*

A Miniature; after Titian . . . . . £12 12 0  
Sleeping Venus, with Cupids and Satyr; after Correggio . . . . . 16 16 0

A Winter Piece, with Figures skating . . . . . 31 10 0

1802.

A Miniature of Titian's 'Venus' . . . . . £8 18 6

1829.

*John Webb, Esq.*

Miniature of Lodowick, Duke of Richmond . . . . . 1 11 6  
Ditto of Sir Thomas Lucy . . . . . 1 4 0  
Ditto of Sir John Clenche, Baron of Exchequer . . . . . 2 10 0  
Ditto of Sir Philip Sidney . . . . . 2 2 0

From the 'sale notes' we see that Issac Oliver, like some of our great enamel-painters, occasionally copied in miniature the works of other masters. The 'skating scene' described as sold in 1801, if it be a correct entry, is a singular

variation from his usual subjects. As a portrait miniature-painter, his memory is entitled to a distinguished place in the annals of art. He was a kind of Cornelius Jansen in miniature; in fact, in many of his miniatures he appears almost to surpass that eminent portrait-painter in the sweetness of his taste, whilst the finish and delicacy of his lacework and other parts is not inferior to Jansen's in 'quality'; at the same time, the elaborate manipulation appears more wonderful by being exhibited on so small a scale. Unless we except Samuel Cooper, Isaac Oliver ranks before all our great miniature-painters in his power of giving high-brid to his heads; the power being partly produced by the brightness and purity of the flesh tints. The flesh tints of Oliver's miniatures are marvellously beautiful, which all must acknowledge when they are fortunate enough to meet with well-preserved specimens. As a rule, it may be noticed that he was very careful in working up the backgrounds of his miniatures; the treatment and colouring of the inferior parts display great taste; the colours of his draperies are sometimes very bright. We occasionally meet with small full-length portraits by this artist painted in oil; they are charming little pictures, but are scarcely finished in a manner to admit of our classing them with his miniatures.

OLIVER, PETER. Born in London in 1601; died in 1660. Pupil of his father, Isaac Oliver. English School.

Sale in 1815.

*Edward Core, Esq.*

Jupiter and Antiope; after Correggio; from the collection of Charles I. . . . . £23 2 0  
Mercury teaching Cupid to read; after Correggio; from the collection of Charles I. . . . . 21 0 0  
1829.

*John Webb, Esq.*

A Miniature of the Countess of Essex . . . . . 1 15 0  
Ditto of Isaac Casaubon . . . . . 5 5 0  
Ditto of Snyder (the painter) . . . . . 2 0 0

Like his father, Peter Oliver did not confine the whole of his time to miniature portrait-painting, but occasionally painted historical and fancy subjects, many of them being copies. His miniatures resemble his father's and are greatly admired, yet few connoisseurs esteem them quite so highly as his father's finest works. He was well represented at Kensington in the Miniature Loan Exhibition of 1865.

OMMEGANCK, BALTHASAR PAUL. Born at Antwerp in 1755; died at Antwerp in 1826. Pupil of H. Antonissen. Flemish School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*

Five decorative Landscapes, with Cattle and Figures . . . . . £56 14

1802.

A Landscape, with Cattle and Figures . . . . . 5 5 0

A Landscape, with Cattle . . . . . 18 7 6

1803.

A Landscape, with Cows . . . . . 21 0 0

1815.

A Landscape, with Cattle and Figures . . . . . 73 10

1819.

*W. N. Hewett, Esq.*

A Landscape, with Cattle and Figures . . . . . 27 6

1828.

*M. M. Zachary, Esq.*

A Landscape, with a Shepherd attending Sheep . . . . . 10 10

1830.

Cattle reposing in a Landscape . . . . . 35 3

1841.

*Lady Stuart.*

Peasants in conversation, and a Group of Cows near a Bank on a River . . . . . 45 6 0

A Dutch Dairy-farm, with a mounted Peasant and Females driving Cattle . . . . . 120 15 0

1861.

A Landscape, with a mountainous Pass, through which Peasants are driving Sheep and Cows . . . . . 86 2 0

Ommegeanck was particularly fond of painting meadow scenes. His pictures are finished in a neat and pleasing manner; in his selections he became a kind of Paul Potter of the eighteenth century. Amongst his animals it will be seen that the sheep and goats possess most merit, particularly the light-coloured sheep, but we cannot say that they are equal to Paul Potter's. His landscapes are usually sunny pictures; we like the sunny green tints of his pictures, and occasionally he painted the skies with a great deal of 'impasto.' Ommegeanck's style appears to have been admired by many painters of his own time, particularly by the continental landscape-painters. We may speak of Keeble the cattle-painter as one who was partly influenced by his style.

ONOFRIO, CRESCENZIO DI. See DUGHET.

OOK, B. VAN.

Sale in 1830.

A Frost Scene, with Figures skating . . . . . £2 7 0

OORT (or ORT), ADAM VAN. Born at Antwerp in 1557; died at Antwerp in 1641. Pupil of his father, Lambrecht Van Ort. Flemish School.

Sale in 1836.

Christ blessing Little Children . . . . . £6 10 0

This painter is generally complimented for being the great Rubens's first instructor. Little is known of his works in England, and his style may be described as dry and severe. He bestowed a great deal of pains on the drawing of the features and extremities, but he introduced too many angles in the contours and accessories of his pictures. He occasionally painted candle-light scenes.

OOST, JACOB VAN, the Younger. Born at Bruges in 1637; died in 1713. Pupil of his father, Jacob Van Oost, the Elder. Flemish School.

Sale in 1801.

*Earl of Resborough.*

Portrait of William Van de Velde . . . . . £11 0 6

Ditto of John Brueghel . . . . . 6 10 6

OSTERWYCK (or OSTERWICK), MARIA VAN. Born at Nootdorp, near Delft, in 1630; died in 1692. Pupil of John David de Heem. Dutch School.

Sale in 1820.

*Richard Mortimer, Esq.*

A Vase of Flowers . . . . . £13 2 6

Osterwick painted flowers and insects very neatly, and her style sometimes reminds us more of De Vree than of De Heem.

OPIE, EDWARD. See JOHN OPIE, R.A.

OPIE, JOHN, R.A. Born near Truro in 1761; died in London in 1807. English School.

Sale in 1803.

*Richard Walker, Esq.*

Scotch Courtship . . . . . £78 15 0

1823.

*George Watson Taylor, Esq., M.P.*

A Village Schoolmistress, with her Pupils . . . . . 94 10 0

1820.

Portrait of a Lady . . . . . 4 0 0

1827.

*Lord de Tabley.*

Musidora Preparing to undress for Bathing . . . . . 82 19 0

1830.

*Sir Thomas Lawrence, P.R.A.*

The Last Moments of Queen Elizabeth; a sketch . . . . . 5 5 0

This clever artist, when he commenced painting, selected portraiture as his line of art, and although in after-life he painted many reputable historical and fancy pictures, some of them being of a very large size, yet we must confess that we are able to appreciate him best as a portrait-painter, and particularly in his single figures of children, represented not unfrequently in some fancy character, and enriched with a pretty landscape background. In treatment, his female portraits remind us of Harlowe's and Hoppner's, the figures being set, and the uncovered arms displayed, with the view of showing a variety of elegant contours. Opie had his own style of colouring, and was less an imitator of Reynolds than many of the portrait-painters of his time. He was a great admirer of 'breadth' and 'force,' and as a rule loaded his pictures with colour more than any other painter of the English School. Unhappily, many of his best works have suffered sadly from his liberal application of Egyptian brown or asphaltum in the backgrounds and shadows; we are told that he depended so much on this colour that he would sometimes lay it on his pictures with a trowel, being unable to take up a sufficient quantity with a brush. He was likewise in the habit of inserting separate studies, executed most likely on paper, into the backgrounds of his large compositions, and would afterwards plaster them round with his favourite asphaltum. It will be remembered that Sir Augustus Calcott would sometimes do the same kind of thing, and we are told that on one occasion some small paper figures which he had secured to an oil-painting with white lead, from some cause separated from the same, and commenced peeling up at the corners, very much to the astonishment and vexation of the proprietor. It is curious to remember that although Opie was more beguiled than any other English painter, unless we except Hilton, by the seductive power of 'the new Venetian brown,' yet in one of his lectures he cautions his hearers, and in a tone of satire, against the deceptions of quacks. 'Not long since,' he says, 'we were astonished by the proposals of a very young lady, scarce in her teens, for unveiling her Venetian secret, and teaching Royal Academicians to colour at five guineas a head. At another time still more wonderful recipes are announced for making Titians and Correggios by a chemical process, at the same time offering their secrets, with a confidence that stupefies common sense, and dares incredulity

to silence. Others burst upon us, and boast the infallibility of their nostrums for producing fine pictures without the help of science, genius, taste, or industry; oils, varnish, water, gums, wool, worsted, pokers, chalk, charcoal, and brickdust have each their several champions, who triumph and fall by turns.

Thus have I seen, engaged in mortal strife,  
A sturdy barber beat a collier white;  
On comes the brickdust man, with grime bespread,  
And beats the collier and the barber red."

As a rule, Opie's reds are not so bright as Northcote's; there is more tone and richness about them, and he was always a lover of powerful effects of 'light and shade.' He often overdid the same, particularly in his pictures of children. There is a frowning sternness about the 'light and shade' which he would cast over their pretty faces, and which is not always pleasing; and in his portraits of men his face-shadows are often too red and violent. Edward Opie was a portrait-painter; the flesh tints of his works are very agreeably coloured, but his pictures are not often seen.

ORAM, O.

Sale in 1803.

*Robert Grave, Esq.*  
A Landscape . . . . . £2 15 0  
A Land Storm . . . . . 3 3 0

1815.

A Landscape; after Claude . . . . . 3 0 0

ORCAGNA (or L'ARCAGNUOLO, or ANDREA DI CIONE). *See* CIMAUE.

ORIZONTE. *See* BLOEMEN.

ORLEY, BERNARD VAN (or BERNARD OF BRUSSELS).  
Born at Brussels about the year 1490; died in 1680.  
Studied in the School of Raffaele. Flemish School.

Sale in 1803.

Meleager and Atalanta . . . . . £5 18 0

1850.

*Samuel Rogers, Esq.*  
A Knight on a White Horse (supposed to represent Charles V. trampling on a Moorish Prince) . . . . . 100 0 0

There are certain peculiarities by which we are able to distinguish the works of this painter more readily than we can the pictures of other contemporary Flemish and Dutch masters who studied in the Italian Schools. Bernard Van Orley's religious subjects, particularly his pictures of the Holy Family, often remind us more of the Lombard School than of the School of Raffaele. He painted with beautiful materials, and usually on thin panels. His flesh tints are light and pearly, and his draperies brilliantly coloured, in the manner of most of the Flemish historical painters of his time. As a rule, his pictures are well preserved, and are so pure and smooth in texture that they have the appearance of copies of older works. It would appear from his biography that he tried his hand on a variety of subjects, and was fond of painting landscapes.

ORSI, LELIO, called LELIO DA NOVELLARA. Born at Reggio in 1511; died in 1587. Lombard School.

Sale in 1807.

*Edward Cox, Esq.*  
The Adoration of the Kings; from the Purling Collection . . . . . £45 3 0

1822.

*Marquis of Bute.*  
The Assumption of the Virgin . . . . . 21 10 6

1824.

*Lord de Dunstanville.*  
The Adoration of the Kings . . . . . 12 12 0

*Sir Mark Masterman Sykes, Bart.*  
A School, with Four Infants (allegorical of the Liberal Arts), and a Schoolmistress looking over a Fence behind . . . . . 6 6 0

1820.

The Adoration of the Magi; from the collection of W. Purling . . . . . 22 1 0

This artist appears to have made the designs of Raffaele the basis of his style, similar to the way in which Samacchini strove to preserve in his works the feeling of Parmegiano. The expressions of Orsi's heads are not always pleasing, and his drawing is sometimes poor; but we like his manner of pencilling, which is firm and masterly. His landscape backgrounds are rich and transparent in colour, and contrast agreeably against the light clear blue of the distant scenery.

ORRAY, D'.

Sale in 1813.

An Interior, with Figures . . . . . £3 0 0

OS, JAN VAN. Born at Middelharnis, in Holland, in 1744; died in 1808. Pupil of A. Schouman. Dutch School.

Sale in 1801.

*Earl of Besborough.*  
Fruit and Flowers . . . . . £60 18  
Fruit, Flowers, Animals, Insects, &c. . . . . 53 11 0

1803.

*Richard Walker, Esq.*  
Two Sea Pieces . . . . . 21 0 0

1811.

*Henry Hope, Esq.*  
A Vase, with a large Group of Flowers. Bought in at . . . . . 105 0 0  
A Fruit Piece. Bought in at . . . . . 147 0 0

1819.

*Mathew Mitchell, Esq.*  
A Fruit Piece . . . . . 21 10 6  
Ditto, Flowers . . . . . 21 10 6

1823.

Fruit and Flowers . . . . . 25 4 0

1831.

*John Maitland, Esq.*  
A Vase of Flowers, with a Bird's Nest and Insects . . . . . 32 11 0  
A Fruit Piece . . . . . 51 9 0

1838.

*William Esdaile, Esq.*  
A Vase of Flowers and Fruit, and a Bird's Nest, on a Marble Table; from the Earl of Besborough's collection . . . . . 53 11 0

1861.

*Charles Scarsbrick, Esq.*  
A Group of Flowers and Fruit, on a Yellow Marble Slab . . . . . 53 11 0

Van Os did not confine himself entirely to fruit and flower painting, but occasionally painted landscape and marine views. He is best known as a successful imitator of Van Huysum, and has left us many charming fruit and flower pieces, executed in the manner of that master. His bouquets of flowers are splendid, and are generally represented in a single vase, or his fruit and flowers are crowded together in one vase, whilst on the table and round the vase he would introduce bunches of beautiful grapes, nests full of bird's eggs, and other things. He painted minute insects with a precision and delicacy of touch scarcely inferior to Van Huysum, in fact, his pictures are always charmingly finished; if there be any fault to find with them, it is that they are sometimes too cold and smooth in appearance, and we cannot always divest ourselves of the same impression even when studying the works of the great Van Huysum. In comparing the flower pieces of these two painters, we may further observe that whilst Van Huysum was usually satisfied with a cool smooth background to his vases of flowers, and without any subject in the same, Van Os preferred introducing a little landscape scenery, or the balustrades of a terrace, behind his groups of fruit and flowers. The highly finished flower pieces of A. Bosschaert are painted in the style of Van Os. A. Bosschaert may have been a relative of Thomas Willeborts Bosschaert, one of Gerard Seger's pupils. Honbraken, when speaking of Conrad Roepel, a Dutch flower-painter, but rather an earlier artist than Van Os, says that one of the greatest florists at the Hague furnished him with the most beautiful flowers in his collection, in order to have a picture painted from them according to his own taste. It appears that Roepel was at one time Director of the Academy of Painting at the Hague.

OSS, VAN.

Sale in 1827.

*John Dent, Esq.*  
A River Scene, with Cottages, Banks, and Figures . . . . . £7 0 0

1830.

A Pair of River Scenes . . . . . 4 6 0

1836.

Cows in a Meadow . . . . . 3 7 0

This painter may be the same as Pieter Gerard Van Os, whom Stanley describes as an imitator of Paul Potter and Karel du Jardin.

OSTADE, ADRIAN VAN. Born at Lubeck in 1610; died at Amsterdam in 1685. Pupil of Francis Hals. Dutch School.

Sale in 1796.

*Jacob Moss, Esq., and Mons. Liss.*  
Interior of a Dutch Cabaret . . . . . £168 0 0

1801.

An Interior, with Boors drinking . . . . . 34 13 0

A Woman cleaning Fish . . . . . 60 18 0

Peasants dancing . . . . . 60 18 0

1802.

*William Beckford, Esq., of Fonthill.*  
The Doctor . . . . . 76 13 0

The Burgomaster . . . . . 50 8 0

<i>Countess of Holderness.</i>	
Interior, with Boors drinking	£21 0
Interior of a Dutch Cabaret . . . . .	320 0
Boors Regaling . . . . .	50 9 0
A Dutch Schoolmaster . . . . .	18 18
A Pair of Interiors . . . . .	21 0
<i>Lord Darnley.</i>	
Boors Regaling . . . . .	
<i>Sir Simon Clarke, Bart., and George Hibbert, Esq.</i>	
Dutch Peasants Regaling . . . . .	105 0
'Tapagie' . . . . .	128 0
Interior of a Dutch Cabaret . . . . .	304 10
1803.	
<i>Walsh Porter, Esq.</i>	
An Interior, with Boors regaling . . . . .	178 10 0
1807.	
<i>Edward Coze, Esq.</i>	
A Dutch Cabaret; from the Orleans Collection . . . . .	372 15 0
1811.	
<i>Henry Hope, Esq.</i>	
Interior, with Figures . . . . .	88 4
1813.	
<i>John Willett Willett, Esq.</i>	
A Game of Bowls. Bought in at . . . . .	92 8
1819.	
<i>Willett Willett, Esq.</i>	
Exterior of a Public-house, with Boors playing at Skittles . . . . .	80 17
Interior, with Boors drinking . . . . .	430 10
1821.	
<i>John Webb, Esq.</i>	
Interior, with a Man and Woman drinking . . . . .	42 0 0
1826.	
<i>Admiral Lord Radstock.</i>	
Portrait of Himself, of the size of life; a Bust of Hadrian in the background . . . . .	178 10 0
A Conversation of three Boors at a Table . . . . .	92 8 0
A strolling Musician at a Cottage Door, over which a Boor is leaning . . . . .	94 10 0
1827.	
Interior of a Public-house . . . . .	173 5 0
<i>John Dent, Esq.</i>	
Interior of a Farmhouse, with Figures; from the Calonne Collection . . . . .	
1828.	
<i>M. M. Zachary, Esq.</i>	
Interior of a Dutch Cabaret; from T. Hesketh's collection . . . . .	134 8
Exterior of a Dutch Cabaret, with Figures . . . . .	168 0
1829.	
<i>Lord Gwydir.</i>	
An Interior, with Figures . . . . .	36 15 0
<i>Thomas Emmerson, Esq.</i>	
An Alchemist in his Laboratory; from the collection of the late M. Meyer, of Strasbourg . . . . .	126 0 0
Interior of a Cabaret, with about twenty Figures dancing and carousing . . . . .	215 5 0
1831.	
<i>John Maitland, Esq.</i>	
Interior of a Tapagie, with Smokers in conversation; from the Geldermeister collection . . . . .	87 3 0
1837.	
<i>Sir Francis Freeling, Bart.</i>	
A Man reading the Gazette . . . . .	22 1 0
1838.	
<i>M. M. Zachary, Esq.</i>	
Interior, with an Old Woman with a Bottle and Glass . . . . .	42 0 0
A Woman with her Children buying Fish at the Door of a Cottage . . . . .	196 7 0
1840.	
<i>Sir Simon H. Clarke, Bart.</i>	
Interior of a Cottage, with a Company of four Men in front; from the collection of the Prince de Conti . . . . .	535 10
The companion; two Peasants at a Table, on which are some Cards, with other Figures in the background . . . . .	325 10
1841.	
<i>Hon. Lady Stuart.</i>	
Interior of a Cottage, with an Old Woman cleaning Fish and a Peasant in conversation with her . . . . .	58 16
1844.	
<i>Jeremiah Harman, Esq.</i>	
Interior of a Cottage, with a Peasant Family . . . . .	1,386 0

<i>John Penrice, Esq.</i>	
Interior of a large Room, with Figures merry-making . . . . .	£1,375 10 0
1848.	
<i>William Wells, Esq.</i>	
Dutch Courtship . . . . .	116 11 0
View in the Back-court of a House, with various Objects of Still Life; from the collection of Baron Denon . . . . .	435 15 0
Interior of a rustic Cottage, with Boors playing at Cards; from the collection of M. Montrichard . . . . .	304 10 0
A Country Fair; from the collection of Lord Bendshean . . . . .	325 10 0
<i>Richard Sanderson, Esq.</i>	
A Village Fair; from the collection of Baron Pagel . . . . .	199 10 0
Interior, with Boors in conversation . . . . .	149 2 0
<i>Count de Morny.</i>	
Four Peasants drinking and smoking near a Window . . . . .	68 5 0
Peasants listening to a Hurdy-gurdy Player in front of a Country Inn . . . . .	840 0 0
1861.	
<i>Charles Searisbrick, Esq.</i>	
A Cottage Door, a Peasant playing the Hurdy-gurdy . . . . .	493 10 0
<p>If we were only acquainted with the etchings of this master, we might naturally imagine that he was a pupil of Rembrandt, simply because many of them display such a wonderful knowledge of 'light and shade.' However, as Weyerman, whose 'Lives of the Dutch Painters' was published only about forty-four years after Ostade's death, says nothing about Rembrandt, we must rest satisfied in giving to Frank Hals the credit of bringing forward one of the greatest of the Dutch painters. Frank Hals himself was by no means a bad painter, yet his works were not of a class, were not sufficiently important to demand the aspiration, or the servile imitation of a painter like Adrian Ostade. Thus we feel compelled to acknowledge that he was only indebted to Frank Hals for his rudimentary lessons, and afterwards quickly formed his own style of painting. Consequently, both in the selection of his subjects, and in his manner of painting, he differs materially from Frank Hals. There are many painters who possess extraordinary facility in grouping or arranging their subjects so as to exhibit the same to the greatest advantage; their mental pictures are so vivid and so truthful, they appear to know how to place a single figure, or any number of figures, in positions which are sure to please; their compositions are so natural that they seem to defy all attempts at alteration or improvement. Of course such a power as just described indicates great genius and a cultivated taste, yet it is far from being all that painting professes to exhibit: for let the idea or conception be ever so fine or so good in its way, few will stop to study it unless the 'carrying out,' the 'quality,' or 'execution' of the work be worthy of the 'composition' or 'idea.' We know that some painters are particularly happy in designing and composing their subjects, their inventions are significant and beautiful, yet they cannot build, they cannot give refinement or 'quality' to their structures. Now much of the charm or fascination of painting depends on the embodying or amalgamation of these two principles. We do not want to see an artist, carried away by the fervour of his imagination, wildly conceiving subjects which he has not the power to 'carry out,' or to paint in a manner pleasing to any person of taste; we know how many of the English, and more particularly of the French painters, in the early part of the present century, were led astray by mistakes of this kind. On the other hand, how pleasant it is to feel that an artist has been able to express the whole of his intention, that, however simple the subject may be, the whole thing is complete and perfect as far as it goes! When artists attempt 'the grand' and utterly fail, we feel that it is bad enough; yet we are naturally more annoyed if the most homely and simple subjects are so poorly executed that they afford us no pleasure whatever. Such subjects as Ostade usually painted must be done well, otherwise for the credit of art they would be better left alone. The Dutch and Flemish artists of the seventeenth century have rarely been commended for their taste in painting religious subjects, yet we feel that there are a simplicity and sweetness about some of Ostade's illustrations of the Bible; he knew how to give a mild and virtuous expression to his Madonna, and an air of soberness and respectability to his chubb-faced rustics, which, if they do not quite qualify them to represent the great characters of Sacred Writ, yet go far to remove the impression of coarseness or vulgarity which we naturally associate with these painters. Of course, in speaking of religious art, nothing pleases us so much as the way in which it was treated by the early Italian Schools, and more particularly the schools of the sixteenth century. Yet we do not pretend to affirm that the efforts of these Schools were realistic; on the contrary, their treatment of religious subjects was generally more or less symbolical or allegorical; there certainly appears to be very little that is Eastern in</p>	

their interpretations of Bible subjects. We love the religious pictures of the early Italian Schools, not because they are realistic, but because their ideas or compositions are full of poetry, are so lovely, so taking, and awaken the religious sympathy of many, even when there is little to recommend them in the execution. We quarrel with the Dutch painters, not because their religious pictures are wholly un-Eastern and unrealistic, for the writer applies the term to the reproducing of the story or subject in its original garments; but we often dislike Dutch pictures because we find in them profanity and indelicacy. For instance, there was Jan Steen, who seemed never to tire in representing scenes of debauchery. It is generally supposed that he was a drunkard himself, yet Mr. Nieuwenhuys, in his 'Lives of the Painters,' expresses his doubts on this point, and believes rather that his pictures were painted on the Hogarthian principle of exhibiting in glaring colours the folly and hideousness of vice. Still we feel that Jan Steen might have spared us the lesson in his famous, and the writer may add often repeated, picture of 'The Marriage in Cana of Galilee.' Of course the figures are capitally painted, but there appears to be much coarseness of feeling displayed in representing some of the company in the bestiality of drunkenness, whilst our Lord is at the table, and apparently unmoved by the debauchery around Him. In proceeding to examine some of the peculiar features of Adrian Ostade's works, we may notice his foliage, the vines which hang over the bowers, and cover the fronts of his cottages. We meet with this kind of leafage in so many of his pictures that we may call it his favourite foliage, the leaves being rather distinctly made out, and put in with brilliant and remarkably fat touches of colour. This should be studied, because there is much that is distinctive and peculiar in the painting of it, and his most successful followers have generally failed in imitating it. It is not uninteresting to observe, in examining copies, that even the best copyists frequently stumble over the accessories and inferior parts of the works which they try to imitate; they seem to fail in what would appear the least difficult parts, so that there is often far more feebleness shown in the working up of the backgrounds than there is in the figures. Isaac Ostade, this great painter's brother, was one of the first to notice and admire Adrian's facility in painting wall-creeper and vines, afterwards taking great pains to imitate the same in some of his own pictures of 'travellers halting at inns,' &c. He painted the same very well, but his touch is sudden and rank compared with his brother's. Next to Rembrandt, Adrian Ostade ranks the highest as a colourist in the school to which he belonged; yet we do not infer that they were the only painters of that school who properly understood the charm and power of colour, for there is such a variety of ways of accepting and expressing what we feel to be beautiful in the effects of nature. Rembrandt and Ostade were the Giorgiones of the Dutch School, but we cannot regard their interpretations as the only standard of excellence. If it were so, art would soon become mechanical and monotonous. Consequently one of Teniers' coolest and most silvery pictures will often afford us quite as much pleasure as the ruddy flesh tints of Ostade. In point of comparison, we must admit that Ostade surpassed all his imitators in the arrangement and harmony of his warm tints. His best known imitators in this respect were Cornelius Dusart and Cornelius Boga, but in the scattering of the hot colours their works generally display more or less want of harmony.

OSTADE, ISAAC VAN. Born at Lubeck about the year 1617; died in 1654. Pupil of Adrian Ostade. Dutch School.

Sale in 1802.

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
A Landscape, with Travellers; formerly in the collection of the Abbé Lozay . . . . . £96 6 0  
A Winter Scene in Holland; from Baron Nagel's cabinet . . . . . 162 15 0

1803.

*Walsh Porter, Esq.*  
A Frost Piece . . . . . 33 12 0

*Earl of Godolphin.*  
A Dutch Cabaret . . . . . 43 1 0

1806.

*Marquis of Lansdowne.*  
A View of Schevelling . . . . . 59 17 0

1807.

*Edward Cole, Esq.*  
A small circular Picture of Buildings, Figures, and Poultry . . . . . 8 18 6

1816.

*Henry Hope, Esq.*  
A Landscape and Figures . . . . . 104 0 0

1827.

*Duke of Bedford.*  
A Public-house, with a Halt of Travellers . . . . . 110 5 0

1829.

*Lord Gwydir.*  
A Landscape, with a Cabaret and Figures, and a Market Cart in the foreground . . . . . 216 6 0

*George Hibbert, Esq.*  
Peasants playing at Bowls; from the collection of M. Robit . . . . . £223 13 0

*Richard Mortimer, Esq.*  
A Winter Scene, with Figures Skating . . . . . 33 12 0

*Thomas Emmerson, Esq.*  
A Landscape, in which is represented a Wake . . . . . 315 0 0  
A Landscape, with Cottages; through an Archway is seen a White Horse, and in the front a Woman selling Vegetables, and Children at play; formerly in the collection of M. la Peyrière, of Paris . . . . . 320 5 0

1833.

A Landscape, with a Post Waggon . . . . . 36 18 0

*Chenilier Sebastian Erard.*  
A Frozen Canal, with a Woman and Child in the foreground watching a Man who is breaking the ice with a Hatchet . . . . . 295 1 0

1836.

*Sir Charles Bagot, G.C.B.*  
A Winter Scene in Holland . . . . . 44 2 0

A Post Waggon, with Horsemen and Travellers upon a Road, and a Village Church in the distance . . . . . 40 0 0

1838.

*William Esdaile, Esq.*  
A Woman, seated with a Spindle at the Door of a Stable, in conversation with a Peasant; from the Colonne Collection . . . . . 64 1 0

1848.

*Richard Sanderson, Esq.*  
Halt of a Post Waggon at a Country Inn, with Horses and Figures round the Door . . . . . 121 16 0

*Count de Morny.*  
Travellers halting at a Country Inn; from the collection of the Duchess de Berri . . . . . 441 0 0

*William Wells, Esq.*  
A Landscape, with a Peasant talking to a Traveller at the Door of a Cottage; from the collections of Count de Merle, M. Destouches, and M. Robit . . . . . 330 15 0

1861.

*Charles Scarisbrick, Esq.*  
A Landscape, with a Cottage among Trees; a Sportsman reposing on a Bank; a Village Fair in the distance . . . . . 37 16 0

A Landscape, with a Cottage among Trees on the Bank of a Stream, which is crossed by a Wooden Bridge, a Peasant seated in the Centre . . . . . 35 14 0

1863.

*Robert Craig, Esq.*  
A View near a Village, with a Horseman and other Figures . . . . . 53 11 0  
A View near a Village . . . . . 53 11 0

Isaac Ostade claims the first place amongst the scholars of the great Adrian Ostade, and we like his works all the more because they are always sufficiently original in general character and composition to claim a rank for their author distinct from that of a mere copyist. Prasteel was a capital imitator of Adrian Ostade, yet he was nothing more than an imitator. We are told that Fuseli used to tell his pupils to buy 'a tube of light.' Now Isaac never thought of looking for 'a tube of light' amongst his brother's colours, yet he soon perceived that his brother put it on his canvas most freely and most judiciously. Isaac studied this point in Adrian's works with much profit, so that we are able greatly to enjoy the clear and sunny atmospheres of his large pictures of roadside inns, which are often densely crowded with figures. Isaac likewise studied carefully his brother's style of painting trees, foliage, and wall-creeper; but he touched in the same with more impasto than his brother did; and there is an opacity in the colouring of his foregrounds which we rarely see in his brother's works. We have also sunny landscapes by Isaac Ostade which may be compared to Cuyp's early pictures—viz., those which he painted in the manner of Van Goyen, with little more than two colours. Isaac Ostade's pictures of this class are much enhanced in value by the pains which he bestowed on the figures. The roadside inn scenes of this painter are generally great favourites with collectors; the subjects are so nicely broken up in a variety of pretty passages, there is never anything formal about his winding roads. He reminds us of Van Uden in his fondness for introducing into his pictures a spire or church. If we admit that most Dutch pictures are of a homely character, and the subjects selected by the painters of that school comparatively simple and easy, still we must allow that when they came across difficulties they invariably got over them in a marvellously clever way. We can judge of this to advantage in Isaac's pictures. If his groups of figures conversing by the side of a waggon,

or at the door of a cottage or inn, are so arranged as not to call for any great skill in the composition or execution, yet we often see horses and figures tramping along, which naturally demands a great deal more skill in the painting. Now we find Isaac Ostade quite as ready in painting these more difficult parts, and few artists could represent figures in motion better than he could. The writer's father once met with a picture of a man's head of the size of life, painted with a great deal of the feeling of the brothers Ostade, and signed S. Ostade in large letters.

## OUDEVAER.

Sale in 1813.

Slaughtering an Ox . . . . . } £6 10 0  
Killing a Pig . . . . . }

OUDRY, JEAN BAPTISTE. See JOHN WOOTTON.

OVERBECK, FRIEDERICH. See George Stanley's note in Bryan's 'Dictionary of Painters.'

OWEN, WILLIAM, R.A. Born in Shropshire in 1769; died in London in 1825. Pupil of Sir Joshua Reynolds, P.R.A., and of Charles Catton, R.A.

PADOUANINO, ALESSANDRO. See VAROTARI.

PALAMEDES. See STAEVERTS.

PALMA, JACOPO, IL VECCHIO. Born at Scrinalta, near Bergamo, about the year 1480; living in 1521. Pupil of Titian. Venetian School.

Sale in 1803.

The Entombment . . . . . £13 1 0

The Three Marias at the Sepulchre . . . . . 25 4 0

1806.

Marquis of Lansdowne,  
Mary lamenting over the Dead Christ . . . . . 30 0 0

1830.

R. Westall, Esq., R.A.  
Mary Magdalene bathing the Feet of Christ . . . . . 52 10 0

1833.

Chevalier Sebastian Erard,  
The Holy Family, with St. Elizabeth, St. Catherine, Zachariah, and St. John the Baptist . . . . . 74 11 0

1856.

Samuel Rogers, Esq.,  
The Virgin, with the Infant Saviour on her Lap,  
who is presenting a Cross to St. Francis . . . . . 330 15 0

This master holds a high place in the Venetian School; yet it should be remembered that all his works are not important, and at the same time there are many old pictures by the inferior painters of his school which are attributed to him. We naturally expect to find all the scholars of Titian good colourists, and Palma Vecchio was something more than a rich Venetian colourist, for his heads exhibit fine studies of expression as well as great dignity. His flesh tints, of course, are warm, and not unfrequently rather salubrious in colour, and whilst some of the touches in the faces are very yellow, there are likewise certain parts which are singularly cool and pearly. Besides his fine colouring and the general grandeur of his style, connoisseurs love to study the tenderness of his modeling, particularly in his figures of the Infant Saviour, as well as of his graceful contours generally. Palma Vecchio reminds us of Bellini by his fancy for painterly contents. He was fond of subjects which he

in the rich lake-coloured draperies which he would cast over others of a bluish-green, or some cool colour. His pictures as a rule are most satisfactory when the blue and orange draperies are pure and brilliant, although he sometimes got them heavy and opaque even in his important works. The landscape distances to his religious and historical subjects are painted in the usual manner of the Venetian School of his time. In the sky we find warm clouds rising as it were in horizontal strata, and intermixed with streaks of blue of a greenish tone; the distant hills are of the same colour; the nearer parts of the landscape partake of a rich brown, the trees being of a still darker or richer tint, the leaves being put in with a colour similar to Vandyck brown.

PALMA, JACOPO, called IL GIOVANI. Born in Venice about 1544; died in 1628. Pupil of Antonio Palma. Venetian School.

Sale in 1801.

Right Hon. Sir W. Hamilton,  
A Chiaroscuro Picture of a Satyr admiring a  
Sleeping Venus . . . . . £11 11 0

In studying the works of the younger Palma it will be well to bear in mind that many of them are much less Titianesque in character and less Venetian in texture than the

Sale in 1816.

Henry Hope, Esq.,  
A Girl with a Pitcher . . . . . £42 0 0

1827.

Lord de Tabley,  
Portrait of a Lady . . . . . 36 15 0

A Female Fortune-teller predicting the Fortunes  
of a Cottage Girl . . . . . 110 5 0

A Girl at a Spring . . . . . 78 15 0

Owen's portraits are capital specimens of the early English School of portraiture. If not a pupil of Reynolds strictly speaking, yet he was indebted to him for instruction, and may be classed with the successful followers of Reynolds. Owen gave great character to his portraits, and was particularly happy in retaining the likenesses of his sitters. His modelling is excellent, and by the sweetness of his colouring and his skillful management of light and shade he proves that he did not unprofitably study the works of his great master, Reynolds. In carefully examining Owen's portraits it will be found that most of them do not exhibit that roughness of texture in the flesh tints which is so peculiar to Sir Joshua—that breaking up of the surface, as it were. On the contrary, there is a creaminess about the texture of Owen's flesh tints.

works of the elder Palma. Then, again, there are other pictures by the younger Palma which in style are closely allied to his grand uncle's, allowing of course for a certain difference in the age of the works; yet as a rule it will be found that the handling of the younger Palma is smoother and heavier. His subjects are often more Venetian than Titianesque in character; he was fond of representing nude or semi-nude figures from heathen mythology, and delighted to introduce a pleasing open landscape round the same.

PALMIERI, GIUSEPPE. Born at Genoa in 1074; died in 1740. Genoese School.

Sale in 1796.

Jacob More, Esq., and Mons. Liss.  
A Pair of Drawings of Horses and Figures . . . . . £3 0 0

PALTHE, GERARD. See SCHALCKEN.

PANNINI (or PANINI), CAVALIERE GIOVANNI PAOLO. Born at Piacenza in 1691; died in 1758. Pupil of Andrea Lucatelli and Benedetto Luti. Roman School.

Sale in 1766.

Two coloured Drawings of Ruins and Figures . . . . . £3 3 0

Iditto . . . . . 1 12 0

Iditto . . . . . 4 0 0

Iditto . . . . . 3 3 0

Iditto . . . . . 2 10 0

1801.

Earl of Besborough,  
Ruins . . . . . 14 14

Architecture and Ruins . . . . . 6 6 0

Roman Ruins . . . . . 49 7 0

Iditto, the companion . . . . . 43 1 0

— Slade, Esq.,  
Architecture . . . . . 3 15 0

Architecture and Figures . . . . . 5 5 0

1802.

Ruins and Figures . . . . . 18 7 6

Quintus Curtius leaping into the Gulf . . . . . 6 16 6

Duke of St. Albans,  
Ruins and Architecture . . . . . 7 7 0

Sir Simon Clarke, Bart., and George Hibbert, Esq.,  
Ruins . . . . . 33 12 0

1803.

Ruins and Figures; a pair . . . . . 22 1 0

Front of the Pantheon . . . . . 8 8 0

Robert Thistlewaite, Esq.,  
Roman Ruins, with Figures . . . . . 20 9 6

Iditto; a pair . . . . . 18 18 0

Iditto, ditto . . . . . 24 13 6

— Borellis, Esq.,  
A View of the Capitol . . . . . 31 10 0

Iditto, the companion . . . . . 21 0 0

1806.

Marquis of Lansdowne,  
A View of the Interior of the Pantheon at Rome . . . . . 22 1 0

A Pair; Ruins and Figures . . . . . 21 0 0

Exterior of the Pantheon . . . . . 44 2 0

<i>W. Comyns, Esq.</i>	1815.	
A View of the Pantheon and other Buildings . . . . .	£14 3 6	
Ditto of the Colosseum, &c. . . . .	15 4 6	
The Arch of Vespasian . . . . .	9 9 0	
The Temple of Jupiter . . . . .	10 5 0	

<i>Rev. Edward Balme.</i>	1823.	
A View of the Interior of St. Paul's at Rome . . . . .	35 13 6	

<i>Lady Holland.</i>	1826.	
Ruins and Figures . . . . .	9 19 6	
A Pair of Pictures of Ruins and Figures . . . . .	16 18 0	
Ruins and Figures . . . . .	12 1	

<i>1827.</i>		
Roman Ruins and Figures . . . . .	10 0 0	

<i>Charles Birch, Esq.</i>	1828.	
A View in Rome . . . . .	15 15 0	

<i>Lord Gwydir.</i>	1829.	
Ruins and Figures, with St. Paul preaching . . . . .	32 12 0	

<i>Viscount Hampden.</i>	1830.	
Roman Ruins and Figures . . . . .	44 2 0	

<i>1839.</i>		
Roman Ruins and Figures . . . . .	16 16 0	

<i>William Mellish, Esq.</i>		
A View of the Campidoglio, with Figures . . . . .	14 14 0	
A View in Rome . . . . .	14 3	

<i>Earl of Ashburnham.</i>	1850.	
A Composition of Architecture and Sculpture, with a Group of Banditti in the Foreground . . . . .	31 10 0	
Ruins of two Temples, with Figures examining Sculpture near a Pool of Water . . . . .	28 7 0	
Ruined Temples, with the Column of Trajan and Statue of Marcus Aurelius, and a Group of Banditti . . . . .	29 8 0	
Roman Architecture and Sculpture, with Figures . . . . .	39 18 0	

<i>Charles Scarsbrick, Esq.</i>	1861.	
A Composition of Roman Ruins and Sculpture . . . . .	26 5 0	

<i>1864.</i>		
A Composition of Roman Ruins and Figures . . . . .	30 9 0	

The most interesting and important works of this painter are his interiors of some of the grandest buildings in Italy. Many of them are magnificent specimens of architectural painting, and may fairly rank with Canaletto's pictures of the same class. Canaletto's exterior views of ancient buildings and ruins, however, always appear more real than Pannini's, and it is to be regretted that a painter of Pannini's talent should have confined himself so much to painting 'compositions.' His pictures are usually made up of a variety of buildings and architectural fragments, such as the capitals of Corinthian columns, gigantic sculpture vases, and ruined bas-reliefs, all strangely jumbled together, many of them being representations of well-known buildings, whilst a few appear to be imaginary designs of temples and ruins. The walk or selection which this painter so perseveringly—almost invariably—adhered to was scarcely calculated to produce any very important works. On the contrary, the unfortunate repetition of his subjects has almost led to the classing of them with 'decorative pictures,' and the semi-antique character of the figures, although often capably painted, appears to add to the decorative effect of his works. When viewing Pannini's best landscapes, we find that the skies are silvery and pretty, the buildings truthfully and freely drawn, the perspective natural and pleasing; yet on the whole we cannot call Pannini an agreeable colourist, and we often feel that there is a great want of harmony in the yellow and green tints which are scattered over his pictures. One of the most charming designers and engravers of Italian ruins and Italian views in the last century was Giovanni Battista Piranesi. Stanley says that he has been called the Rembrandt of architecture; but the designation may now be more fairly claimed for good photographers. It appears that B. Piranesi had a son and daughter, both of whom were successful engravers of architectural views.

PANTOJA DE LA CRUZ, JUAN. See M<sup>r</sup> AILLO.

PARKER, WILLIAM.

<i>Earl of Beborough.</i>	Sale in 1801.	
Two Drawings of Views in Italy . . . . .	£2 12 6	
Four Drawings; Views in Italy . . . . .	4 4 0	

PARMEGIANO. See MAZZUOLI.

PARROCEL, JOSEPH. Born at Brignolles, in Provence, in 1648; died in 1704. Pupil of Cortesi. French School.

<i>Sale in 1821.</i>		
<i>Marchioness of Thomond.</i>		
A Battle Piece, with distant View of a Fortified Town . . . . .	£23 2 0	
The Day after a Battle . . . . .	8 18 6	

<i>1827.</i>		
An Engagement of Cavalry . . . . .	6 5 0	

<i>1829.</i>		
<i>Lord Gwydir.</i>		
A Battle Piece . . . . .	7 15 0	
The Battle of Joshua . . . . .	16 5 6	

<i>1833.</i>		
<i>Sir James Stuart, Bart.</i>		
An Engagement of Cavalry before a Fortified Town . . . . .	7 7 0	

<i>1850.</i>		
<i>Hon. Edmund Phipps.</i>		
The Conversion of Constantine . . . . .	19 8 6	

Bryan tells us that Joseph Parrocel occasionally painted history as well as battle subjects. There were several painters of the name of Parrocel, and their initials are apt to be confused. Some of Joseph Parrocel's pictures remind us of Bredael's battle pieces. Charles Parrocel was a capital designer of horses and sporting figures, and his style may be conveniently studied by referring to M. De La Guerniere's 'École de Cavalerie,' published in Paris in 1754.

PARSONS (the Comedian).

<i>Sale in 1850.</i>		
<i>Hon. Edmund Phipps.</i>		
A small Landscape, with Figures . . . . .	£1 13 0	

PASSEROTTI, BARTOLOMEO. See TADDEO ZUCCHERO.

PASSIGNANO. See CAVALIERI DOMENICO CRESTI.

PAT, DE.

<i>Sale in 1822.</i>		
<i>Marquis of Bute.</i>		
Interior, with a Dutch Family at a Kitchen Fire . . . . .	£5 10 0	

PATCH. See HOGARTH.

PATEL, Senior (or PETER PATEL). Born in Picardy about the beginning of the seventeenth century; died about 1676.

<i>Sale in 1763.</i>		
<i>Earl Waldegrave.</i>		
The Virgin, Infant Saviour, and St. Joseph . . . . .	£57 15 0	

<i>1768.</i>		
A coloured Drawing; a Landscape . . . . .	2 5 0	
Ditto . . . . .	3 6 0	

<i>1801.</i>		
An Italian Landscape, with Buildings and Figures . . . . .	27 6 0	
Ditto, the companion . . . . .		

<i>1802.</i>		
Angelica and Medora . . . . .	4 14 6	

<i>Paul d'Aigremont, Esq.</i>		
A Landscape . . . . .	3 13	

<i>A Landscape, with a Bridge . . . . .</i>	7 7	
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<i>Two Landscapes . . . . .</i>	2 3 0	
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<i>A small Landscape . . . . .</i>	1 4 0	
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<i>1804.</i>		
<i>Bozzelli, Esq.</i>		
A Landscape . . . . .	19 8 6	

<i>1813.</i>		
<i>Clay, Esq.</i>		
A Landscape, with Ruins and classical Figures . . . . .	5 2 6	
A Pair of Views in Italy . . . . .	10 10 0	

<i>M. La Fontaine.</i>		
A River Scene in Italy . . . . .	10 10 0	

<i>1819.</i>		
<i>W. N. Hewitt, Esq.</i>		
A Pair of Landscapes and Figures . . . . .	50 8 0	

<i>1822.</i>		
<i>Marquis of Bute.</i>		
Ruins and Figures in a Landscape . . . . .	43 11 6	
A Landscape, with Ruins . . . . .	22 1 0	
View of the Front of a Cathedral . . . . .	4 0 0	
A Landscape, with Buildings and Figures . . . . .	10 5 0	
A Fisherman and his Family on the Bank of a River . . . . .	7 0 0	

<i>1824.</i>		
<i>Ralph Bernal, Esq.</i>		
Our Saviour and His Disciples going to Emmaus . . . . .	58 18 0	

<i>1827.</i>		
<i>John Dent, Esq.</i>		
A Hawking Party at a ruined Temple . . . . .	11 0 6	

1838.

*William Esdaile, Esq.*

Ruin of a Roman Temple, with classical Figures in the Foreground; from the collection of W. Beckford, Esq., of Fonthill . . . £24 3 0

Patel sometimes introduced into his landscapes subjects from the Bible. His works are much admired for their pretty effect, and for the delicate finish which he bestowed on the figures and cattle. In the Museum of the Louvre are four pictures of 'The Seasons,' attributed to Patel junior, or Ap. Patel. There is something fascinating in the colouring of Patel's semi-classical or Claude-like landscapes; he gave to them that kind of effect which Thomas Wyck gave to his sunny seaports. The best part of the picture is often the effect, the trees and temples being pencilled and finished in the semi-decorative manner of Locatelli. The classical landscapes of Chancourtois are delicately finished, apparently in emulation of Patel.

PATER, JEAN BAPTISTE JOSEPH. Born in Valenciennes in 1696; died in Paris in 1736. Pupil of Watteau.

Sale in 1829.

*Lord Gwydir.*

A Pair of Conversations . . . £21 0 0

1804.

Retour de Chasse . . . 44 2 0

Not many years ago the beautiful *fête champêtre* scenes and other works of this painter were little known or understood, and were not unfrequently confounded with Watteau's. But in speaking of Pater's works it is desirable to remember that they are scarce; therefore we do not feel much surprise that so little is known of them. When we see the best works of this painter we are hardly disposed to feel that the question of Watteau's superiority is decided beyond dispute. Anyhow, we are quite prepared to admit that many may prefer the pictures of Pater, because they are so extremely taking and pretty. The heads of his frolicsome or sportive nymphs and coquets are quite miniatures, being finished so highly and with so much loveliness. In fact, many of his figures altogether may be studied as miniatures, because they are so delicately and beautifully finished. The texture of his works is usually very smooth. When in nice condition, his painting is smooth rather than thin. We do not find in his works the rich colouring of Watteau, nor his bright spirited pencilling; yet these deficiencies are, in a great measure, repaid by the tenderness of his execution and the pearly lightness of his colouring. Pater was also happy in his compositions. Although some of his pictures contain numerous figures, yet the different parts or passages seem always well carried out. All his figures appear to be equally well painted. Thus we rarely leave his works distressed by the weakness or insufficiency of parts. Like most of the painters of his school, he had a decided taste for landscape-painting, and the backgrounds of his garden scenes and pastoral subjects are very charming. He painted his trees in a feathery manner. The colouring of his landscapes is often too conventional; still we like them because they are always pretty.

PATON, RICHARD. Flourished about the year 1758. English School.

Sale in 1802.

Portrait of the 'Monmouth,' a man-of-war, 1758 . . . £2 10 0

1803.

*Robert Thistlewaite, Esq.*

An Engagement between the 'Foudroyant' and the 'Monmouth' in 1758 . . . 2 2 0

Paton was a faithful sketcher of vessels, dockyards, and similar subjects. As a rule, he succeeded better in colouring the skies or coast scenery than he did when painting the water. In his manner of painting the sea he reminds us of Francis Swaine.

PATRY.

Sale in 1848.

*Count de Morny.*

An Interior, with a Lady reclining on a Couch . . . £29 8 0

PAYE, R. M. Flourished about the latter part of the eighteenth century. English School.

Sale in 1824.

*William Clay, Esq.*

A Scene at an Oyster Stall, with many Figures . . . £8 5 0

The early examples of this painter are very interesting. His subjects are simple enough, but there is a truthfulness about them which we cannot help admiring. The scenes often appear as real as the subjects of the Dutch painters of the seventeenth century. The perspective of his interiors seems correct and easy, and they are good illustrative pictures of their class, there is such a genuine old-fashioned character about them. We see in his pictures the same furniture which we still sometimes see in old country houses and country cottages. There are the fine old easy chairs without castors, and with thin arms and legs, elegantly formed, and polished like agate, whilst the backs are covered with bright specimens of needlework, representing flowers and various devices. The inlaid cabinets, chests of

drawers, prettily formed and ornamented with brass fittings, terribly dark landscapes in old ebony frames, and all the numerous accessories in Paye's early pictures of interiors are worth noticing, particularly the dark landscapes on the walls, because they are good representations of the kind of landscape-painting followed by our English artists before Richard Wilson's beautiful style was appreciated. Paye must be classed with the early English School. His first works were painted at a time when bright colouring was not understood. Most of the English painters of his time were dreadfully afraid of putting bright colours on their canvases. Consequently in colouring Paye's early pictures remind us of the colouring of Hemskerk and other representatives of the last of the old Dutch School. From this we expect to find a sombre brown pervading many of his works. Still, like other early English painters, we must acknowledge that Paye's colouring is not heavy; and we must remember that Hogarth, Gavin Hamilton, and many more of that time were quite as fond of brown as Paye was; but, as already remarked, their browns never appear heavy, nor their pictures wanting in effect, because they gave so much transparency to their colouring, there is such a variety of shades throughout their dark tints. The 'light and shade' in Paye's pictures is well managed, and he was particularly successful in casting over his small fancy pictures a sunny haze; and he always displayed much skill in managing reflected lights. He usually painted thinly and slightly, sometimes hardly covering the twill of the cloth. As a rule, he was not so happy in his drawing as in his colouring, the former being sometimes feeble and undefined. During the latter part of his life his taste for colour became more striking, and he ventured to paint family groups and life-sized portraits, which are richly coloured, and appear to be painted in emulation of Reynolds.

PAYNE.

Sale in 1836.

*Henry John Hinchcliffe, Esq.*

Four small Landscapes, in water-colours . . . £1 0 0  
Drawing of a Cottage in Devonshire, with  
Figures . . . 0 9 0

PEACOCK.

Sale in 1813.

*Charles Griffin, Esq.*

Shipping, with a Man-of-war firing a Salute . . . £4 10 0

PEAKE, SIR ROBERT. Born in 1592; died in 1667. English School.

Sale in 1829.

*John Webb, Esq.*

Miniature of Hobbes of Malmesbury . . . £0 9 0

In the Loan Exhibition of Miniatures at South Kensington in 1865 there was a miniature of Thomas Hobbes, the philosopher, exhibited by John Heyward Hawkins, Esq., and ascribed to this painter. According to the biographical notice appended to the catalogue, Sir Robert was a military man and an amateur painter and draughtsman.

PEETERS, CLARA.

Sale in 1836.

Still Life; a pair . . . £5 5 0

PENNE. See BATTONI.

PENNI, LUCA. Born at Florence about the year 1500; Studied in the School of Raffaele and under Perino del Vaga. Roman School.

Sale in 1862.

A Battle Piece, after Raffaele; a drawing from  
Sir Thomas Lawrence's collection . . . £2 15 0

Luca Penni was the brother of Giovanni Francesco Penni, called Il Pastore, and both of them are classed among the pupils of Raffaele. There is a great deal of talent displayed in Luca's works, but his designs are more severe than Perino del Vaga's. He gave power and effect to his figures, and bestowed a great deal of study on the drawing, particularly on the drawing of the extremities. His subjects are not always pleasing, and they are sometimes as confused as the compositions of Mazzolini da Ferra. As a rule, his infants are pretty; in fact, they are more beautiful than the infants of Perino del Vaga, the muscular development being less obtrusive. Yet his female figures lack the taking simplicity of Raffaele. The landscape backgrounds of his pictures may be compared to the landscape backgrounds of Polidoro, and exhibit a vast amount of curious painting and elaborate finish. Some may be able to trace more of the feeling of Primitivo than of Raffaele in his works. The contours of his figures are long and elegant. As a designer of religious subjects, he exhibits great taste and feeling, and at the same time a desire of purpose which he had hardly strength to carry out or express. He bestowed pains on the draperies of his figures. We find a great deal of variety in the same, such as the tight dresses of the female figures, and the elegant robes and veils which he used so successfully to place round them.

PENNY, EDWARD, R.A. Born at Knutsford, in Cheshire, in 1714; died at Chiswick in 1791. Pupil of Hudson and of Marco Benefall. English School.



## Sale in 1824.

*William Clay, Esq.*  
A Gipsy Fortune-teller and a Showman; a pair £4 0 0

Penny was a very pleasing painter of his class, and there is less sameness in his pictures than in the works of most of the painters of his time. When a pupil of Hudson he devoted his time chiefly to portrait-painting; he painted small whole-lengths with a great deal of force and character. His portraits are not brightly coloured; they are rather cool than otherwise in tone; some of them remind us of Hayman's. Penny's rustic and pastoral subjects are painted with a little of the feeling of old Morland; they are light, cheerfully coloured pictures, and the landscape backgrounds of them are very pretty; he gave a great deal of perspective to them. Later in life Penny painted some more important subjects, yet on the whole these may not please so well as his less pretending works, because the texture of them is too smooth, and he was rather tame in his pencilling.

PENTZ (or PEINS), GREGORY. See ALBERT DUREL.

PERINO DEL VAGA. See VAGA.

PEROTTI, A.

## Sale in 1802.

A Drawing in Crayons of the Finding of Moses £0 5 0

PERRIN, JEAN CHARLES NICAISE. Born at Paris in 1754; died in 1831. Pupil of Doven, and of Durameau. French School.

## Sale in 1829.

*John Webb, Esq.*  
The Death of Virginia . . . . . £8 18 6

Some of this painter's classical and allegorical pictures are in the Museum of the Louvre.

PERUGINO, PIETRO. See VANNUCCI.

PERUZZI, BALDASSARE. See POLIDORO CARAVAGGIO.

PESARO, SIMONE DA. See CANTARINI.

PESELLO PESELLI. See TOMMASO GUIDI.

PETERS.

## Sale in 1833.

*Alexander Day, Esq.*  
A Turkey Cock . . . . . £1 0 0  
Ducks . . . . . 1 11 6

PETERS (or PEETERS), BONAVENTURA. Born at Antwerp in 1614; died in 1671. Flemish School.

## Sale in 1802.

*Wm. Beckford, Esq., of Fonthill.*  
The Storming of a Fortress . . . . . £6 16 6  
A Storm . . . . . 7 7 0  
A Calm . . . . . 7 7 0

*Countess of Holderness.*

A View on the Scheldt . . . . . 39 18 0

A Sea Engagement . . . . . 9 19 6

A Storm . . . . . 1 10 0

1810.

*Sir H. T. Gott.*  
A Pair of small Sea Pieces . . . . . 3 3 0

1821.

A Storm at Sea, near a rocky Coast . . . . . 2 0 0

1825.

The Storming of a Scaport, with Boats and Figures . . . . . 3 3 0

1826.

*Lady Holland.*  
Vessels entering a Harbour . . . . . 3 3 0

1827.

*P. H. Standish, Esq.*  
A Shipwreck . . . . . 9 9 0

*John Dent, Esq.*  
A River Scene, with a Yacht saluting; from the Holderness Collection . . . . . 48 6 0

1829.

*John Webb, Esq.*  
A Sea Piece . . . . . 2 15 0

1837.

*Sir Francis Freeling, Bart.*  
A Dutch Sea Shore, and the companion . . . . . 4 16 0

1850.

*Samuel Rogers, Esq.*  
A River Scene, with two Vessels at Anchor . . . . . 11 0 6

When introduced amongst his own class of marine-painters, Bonaventura Peters holds rather an honourable position, and perhaps he might have done more had he not devoted so much of his time to painting small pictures. As a rule, his water tints are cool, and he excelled in painting rough seas; he managed the perspective of the same well. In examining his pictures it will be found how simply he

coloured: he would commence by mixing up a 'tint' of white, darkened with a little brown, black, and ultramarine, for the darker parts of the water; the surge is nothing more than a little of the same tint mixed with white and yellow, for there is a warmth about the surge in Peters's pictures. As already remarked, the perspective of his pictures is good; there is a boldness given to it. High above the surge he would mark in the horizontal line of the water with dark colour, in powerful contrast against the light clear sky, the effect being rendered more imposing by the little dark sails on the horizon. In the foregrounds of his pictures he often introduced weather-worn piers and fishermen's huts. Sometimes his subjects represent dark stormy seas, with fishermen struggling to bring in their square-sailed fishing-boats, or engaged in the hazardous occupation of landing their slimy cargo during heavy weather. It will be seen that there is not much fine painting in the foreground parts of his pictures, the same being usually thin and brown in colour; there are always more spirit and taste in his manner of colouring the water. Peters's skies in his best works are light and agreeable, but in some specimens, most likely his early pictures, the skies appear hard and unpleasant. When he painted larger and more important works he gave value to them by introducing a high sky, and painting on the coast castles and other large buildings, whilst in the foreground we see again a little of his favourite pier architecture, consisting of venerable piles, and planks rendered glossy by sea-polish; yet whether he painted noble castles with terraces, churches, or fishing-boat piers, he rarely attempted to make them appear gay, but kept to his tints of thin transparent brown. Peters's pictures of naval engagements, although more brilliant in colour, are on the whole less interesting than his little coast scenes. Bonaventura Peters had a brother named John, who received instruction from him, and painted similar subjects.

PETERS, JOHN. Born at Antwerp in 1625; died in 1677. Pupil of Bonaventura Peters. Flemish School.

## Sale in 1830.

The Battle of Lepanto . . . . . £3 10 0

PETERS, REV. WILLIAM. Born in Dublin; died in Kent in 1814. English School.

## Sale in 1836.

*Henry John Hinchcliffe, Esq.*  
Drawing of Luther and his Wife by Peters; after Holbein . . . . . 0 15 0  
Drawing of a Head of Melancthon . . . . . 0 11 0

This painter is commonly called the Rev. Mr. Peters, and we are further told that he was chaplain to the Marquis of Westminster. Some idea of his style may be gathered from the prints after his designs in Boydell's Shakspeare. He was certainly a man of considerable genius for an amateur painter of that time. He was singularly ready in inventing subjects, and would venture to translate very difficult conceptions. He kept to the colouring of the old English School; his colouring is neither effective nor gaudy, yet with all its sombreness it is not unpleasant, for it is transparent and in harmony. He appears to have studied drawing carefully, which will be seen by examining the extremities of his figures. The designs of Woodforde, Kirk, and W. Miller, in style, are not unlike Peters's works.

PETHER, ABRAHAM. Born at Chichester in 1756. Pupil of George Smith. English School.

## Sale in 1838.

*William Esdaile, Esq.*  
A rocky Landscape, with Cattle and Sheep; from M. Piozzi's collection . . . . . £17 17 0

This artist's works remind us a little of Richard Wilson and Rathbone. He excelled in painting river scenes; he also painted mountainous scenery, with classical buildings and tall trees; his distances are very pretty, and he would sometimes introduce a little white smoke about the same in a clever manner. Some of his pictures are slight and decorative, and, like Hodges, he was rather partial to sunny foliage. According to Stanley, Abraham Pether was the son of William Pether, a painter and engraver. It is not unlikely that this William Pether was the conductor or master of a school of artists, for we read in Edward's 'Anecdotes' of Edward Dayes, who is described as a pupil of William Pether. Dayes is best known as a miniaturist and landscape-painter, but it seems that he occasionally painted portraits in oil; the latter are rather nicely drawn and well coloured.

PETHER, SEBASTIAN. Born in 1790; died in 1814. Pupil of his father, Abraham Pether. English School.

## Sale in 1802.

A Moonlight, by Pether . . . . . £2 2 0

*Wm. Beckford, Esq., of Fonthill.*  
A Rural Scene . . . . . 4 4  
A Moonlight . . . . . 7 7

A Landscape and Figures . . . . . 10 10 0

1803.  
A Pair of Landscapes . . . . . 7 10 0

1819.		
Mount Vesuvius by Moonlight . . . . .	£11 11 0	
1827.		
<i>Lord de Tabley.</i>		
A Scene in Africa, . . . . .	26 5 0	
<i>F. H. Standish, Esq.</i>		
An Evening Scene, with Boats on a Lake, and the Ruins of an Abbey in the foreground . . . . .	19 8 6	
1836.		
A View of Rochester, with the Bridge . . . . .	8 8 0	
Mount Vesuvius . . . . .	9 19 6	

Sebastian Pether is best known by his moonlight subjects, which are singularly truthful in effect. One of his most successful initiators in the early part of the present century was N. Fielding. Edward Williams, a contemporary of Pether, and the father of the well-known painters of that name, occasionally painted landscapes by moonlight, which are coloured in a pleasing and truthful manner; the cool colouring of them reminds us of Arnold. O'Connor was another successful painter of moonlight scenes, he used to throw the light on certain parts of the landscape so nicely; consequently there is a great deal of force and effect in his moonlight pictures. Many of O'Connor's woody landscapes class very well with the works of P. Nasmyth, and with the works of Nasmyth's sisters. O'Connor's figures are often in red coats and red dresses; his skies in pictures of this class are smoother than Nasmyth's.

PETITOT, JOHN, the Elder. Born at Geneva in 1607; died in 1691. French School.

Sale in 1829.

<i>John Webb, Esq.</i>	
Miniature of an Admiral . . . . .	£0 13 0

This extremely delicate miniaturist and enameller was well represented at the Loan Collection of Miniatures at South Kensington in 1865.

PHILLIPS, C. Painted about the middle of the eighteenth century. English School.

Sale in 1806.<sup>1</sup>

<i>Marquis of Lansdowne.</i>	
Portraits of part of the Royal Family of Great Britain . . . . .	£1 5 0

This painter's talent was not very great, yet he showed sufficient love for his art to entitle him to a place or rank amongst 'known painters.' His interiors, with numerous small portraits, although not possessing so much artistic merit as some of his life-sized portraits, are nevertheless the most interesting of his works. We find a painstaking sincerity bestowed on the finishing of the rooms and furniture, which gives an historical interest to them; in the same way the figures are faithful descriptions of the costume of the day. But the miniature figures, as portraits, lack artistic spirit, and there is generally an annoying sameness in them; they have not the wit and life of Hogarth's small heads, and are also inferior to Gavin Hamilton's. His equestrian portraits are usually poor and hard; yet, as already remarked, some of his life-sized portraits may be classed amongst his best works. They are painted in an intelligent manner and with considerable force of 'light and shade;' his fane, was to subdue the background colours and dress, and even the lace cravats and embroidered vests, and, by throwing on the face a considerable amount of light or sunshine, he often produced very pleasing effects. He introduced a great deal of vermilion about the flesh tints, and his shadows are warm and brown, but not heavy. From his constant practice of painting small portraits as groups, or portraits in miniature, he acquired considerable correctness in the drawing of the features, and this was an advantage to him when painting large portraits, and thus we find that the features in the same are correctly modelled, and are put in with firmness. The lake tints about the nostrils and lips are bright and florid, but the vermilion touches are not thrown about in the manner of Vanderbank. There were in England about this time other painters of interiors with small portraits, and their works are sometimes erroneously ascribed to Charles Phillips. Phillips generally signed his pictures; therefore it is well not to be too certain in ascribing to him pictures that are not signed. Joseph Francis Nollekens, the father of the well-known sculptor, followed a similar walk to Charles Phillips and was very successful when painting interiors with small portraits; in fact, in this style of painting, he was very superior to Phillips. There is a 'gusto' about his small portraits of ladies which is very taking, and we also like the bright carmine touches which he introduced about the features; in his fondness for painting smiling faces he reminds us of Philip Mercier. He finished the backgrounds of his interiors with singular neatness and precision; it was the lot of Nollekens to paint London's old-fashioned panelled rooms, with their quaintly shaped mirrors and other oddities, but he had the good taste to represent the same under the effect of broad daylight; consequently the backgrounds of his pictures appear light and pleasing. He

painted his pictures on light grounds, which are so much better than Phillips's heavy brown grounds. Nollekens occasionally painted outdoor views and park scenes, and the figures in them have been compared to Watteau's. Le Deux may be mentioned as another pleasing painter of old-fashioned 'conversations.' He managed the perspective of his interiors very well; he also introduced into his pictures bright draperies and effects of sunshine with considerable success. Edwards, in his 'Anecdotes,' refers to a portrait-painter of the latter part of the last century of the name of Robert Pyle, and it appears that there was another artist, a contemporary painter, of the name of P. Pyle. The latter painted small groups of portraits as 'conversations;' his works of this class are hardly so neatly finished as Phillips's, but, as there is a greater variety in the countenances and expressions, they are most likely better likenesses. Houbraken says that Jacques Toornvliet generally painted portraits as 'conversations.'

PHILLIPS, THOMAS, R.A. Born in Warwickshire in 1770; died in 1815. English School.

Sale in 1826.

<i>J. W. Steers, Esq.</i>	
Sketch of the Head of Bonaparte . . . . .	£11 0 0

1828.

<i>Earl of Caryfort.</i>	
Adonis quitting the Couch of Venus and starting for the Chase . . . . .	136 1 0

1832.

<i>George Watson Taylor, Esq., M.P.</i>	
Portrait of Lord Byron . . . . .	68 5 0
Portrait of Sir Walter Scott . . . . .	52 10 0

This clever artist was far from being a washy portrait-painter, neither did he depend on tone or glaze for the power of his portraits. He was a good draughtsman, and loved to display his knowledge of drawing in his works. He was particularly successful in his male portraits; his lady portraits are also good, only the stiff curls, heavy head ornaments, and short waists which we see in his early pictures are scarcely reconcilable with the taste of the present day. At one time Phillips got partly into the Romney way of colouring, the flesh tints in these examples being fresh in colour, and the shadows very red, but it is not the most agreeable time of his painting. Phillips's portraits class very well with Briggs's, whilst his fancy pictures class very well with Owen's; the latter possess considerable merit, and are sweetly coloured. There are some interesting examples of Phillips in the colleges of Oxford.

PIAZETTA (or PIAZETTI), GIOVANNI BATTISTA. Born at Venice in 1682; died in 1754. Venetian School.

Sale in 1801.

<i>Right Hon. Sir W. Hamilton.</i>	
Two Heads in Black Chalk . . . . .	£0 10 0

In England this painter is best known by his clever chalk heads, but on the Continent he ranks among the known painters of religious subjects.

PICKERING, H. See KNELLER.

PIGANI.

Sale in 1832.

A Pair of Landscapes . . . . .	£5 2 0
Ditto . . . . .	4 2 0

PILLEMENT, JOHN. Born in France; died at Lyons in 1808. French School.

Sale in 1796.

<i>Jacob More, Esq., and Mons Liss.</i>	
A Pair of Landscapes and Figures; in crayons . . . . .	£5 5 0

1836.

<i>Henry John Hinchcliffe, Esq.</i>	
Drawing of a Group of Sheep . . . . .	1 1 0

1837.

<i>Thomas Wagstaffe, Esq.</i>	
A Harvest Home; a Scene in a Farmyard, with Figures dancing . . . . .	5 5 0

1838.

<i>M. M. Zachary, Esq.</i>	
A Harvest Home . . . . .	15 0 0

PILLEMENT, JE. See BREEMBERG.

PINAS, JOHN. Born at Haerlem in 1597. Dutch School.

Sale in 1821.

A Battle between the Saracens and Crusaders . . . . .	£14 14 0
PINE, ROBERT EDGE. Born in London about the year 1742; died about 1795. English School.	

Sale in 1802.

Portrait of a Gentleman . . . . .	£1 13 0
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There is a great deal of character and expression in this master's portraits; some of them remind us a little of Barry's; at least, they are more like Barry's than Reynolds's. The shadows in his portraits are rather thin, and he touched up the nostrils and lips with a little thin lake. The hands of his portraits are put in with considerable freedom, and he was not afraid of placing them in difficult positions.

<sup>1</sup> The author is not certain that this note refers to Charles Phillips.

The hair in Pine's pictures is seldom so well painted as it is in the works of Reynolds's followers. The draperies and backgrounds of his pictures are richly coloured; he was partial to a rich or rather dark lake, which he often introduced with much taste and effect. Nicolas Farrer was one of Pine's pupils, and we are indebted to him for some good portraits of the worthies of his day. His manner of painting is rather thin and dry, and there is a preponderance of brown and red in the shadows. His grandson, Henry Farrer, practised miniature-painting at one time, but he is better remembered as a successful picture-restorer and picture-valuer. Pine occasionally painted fancy subjects; some connoisseurs admire them very much, yet they appear hardly to possess the merit of his best portraits. R. Dellow was an earlier painter than Nicolas Farrer, yet their portraits class pretty well together. Dellow introduced a great deal of pink and red in the flesh tints, and worked up the court-dresses and cravats of his portraits in a very neat manner. Thomas Beach, an artist of the latter part of the last century, painted intelligent and rather powerful heads, a little in the manner of Pine, and, like the portraits of the latter, they appear to be good likenesses.

**PINTURICCHIO, BERNARDINO.** See PIETRO VANNUCCI.

**PIOMBO, FRA SEBASTIANO DEL.** Born at Venice in 1485; died at Rome in 1547. Pupil of Giovanni Bellini and of Giorgione. Venetian School.

Sale in 1819.

*John Knight, Esq.*  
The Raising of Lazarus . . . . . £48 6 0

1823.

*George Watson Taylor, Esq., M.P.*  
Portrait of a Roman Knight; from the collection of Mr. Champenowne . . . . . 178 10 0

1825.

*Simon M'Gillivray, Esq.*  
The Virgin and St. Joseph watching the Infant Saviour . . . . . 635 5 0

1840.

*Sir Simon H. Clarke, Bart.*  
Portrait of a Knight of Malta, in Armour . . . . . 53 11 0

1844.

*Jeremiah Harman, Esq.*  
Portrait of Michael Agnolo . . . . . 25 4 0

1848.

*Richard Sanderson, Esq.*  
Portrait of Lorenzo de' Medici, in a Black Dress . . . . . 46 4 0

1850.

*Earl of Ashburnham.*  
'Noli me Tangere'; a small picture . . . . . 42 0 0

Fra Sebastiano's name ranks very high among the masters of Italian art. He was unquestionably a grand and powerful painter, and we cannot look at his best works without thinking of Michael Angelo, and without feeling how finely he has preserved the 'style' of that great man. We speak of him as a member of the Venetian School, yet it will be seen that his colouring and *modus* differ in many respects from the peculiar 'type' of that school. It is well to bear in mind that he studied in Rome, and thus we find that his portraits and known historical works exhibit in a striking manner, and, as it were, in combination, the splendid 'types' of the two schools.

**PIRANESI, GIOVANNI BATTISTA.** See PAOLO PANNINI.

**PLATZER, J.** See GERARD HOET.

**PISCOPS.**

Sale in 1842.

The Israelites worshipping the Golden Calf . . . . . £1 1 0

**PITTONI, GIOVANNI BATTISTA.** Born at Vicenza in 1690; died at Venice in 1767. Pupil of Francesco Pittoni. Venetian School.

Sale in 1801.

*Earl of Besborough.*  
The Nativity . . . . . £2 12 6

**PLAAS, DAVID VANDER.** See VECCELLIO.

**POCOCK, N.** Painted in the latter part of the eighteenth century. English School.

Sale in 1802.

A Sea Piece, with a View of Plymouth in the Distance . . . . . £8 18 6

1803.

*Richard Walker, Esq.*  
A Calm at Sea, with Shipping . . . . . 3 15 0

1806.

*Marquis of Lansdowne.*  
His Majesty's Packet 'Chesterfield,' Captain Jones, boarding in the 'Western Ocean,' and rescuing the Crew of a Ship that was then sinking . . . . . 17 6 6

1837.

*Sir Francis Freeling, Bart.*  
The Action between the 'Hebrus' and 'L'Etoile,' in 1814 . . . . . £3 10 0

This artist must be classed with the numerous family of portrait-painters of vessels and naval engagements. His pictures are capital works of their kind, but, so far as the writer knows, he never sought to make them more than historical works. When painting the sea, he usually kept to a pale green colour, covering the same with ripples in regular succession. There is very little blue in the skies, they are rather pale than otherwise, and he introduced in many of them light reddish clouds. The ships are correctly drawn, and the rigging is put in with singularly accurate strokes; the figures, guns, and other accessories are finished as neatly as an engraving. The works of Chambers, Huggins, and Butterworth class very well with Pocock's. Luny, a Devonshire marine painter, of the early part of the present century, may also be noticed in this place. Like the former artists, he painted portraits of ships, but he contrived to make fancy pictures of most of his subjects. He arranged the small boats and accessories of his pictures particularly well. His skies are warm, consisting of light yellow clouds of a smooth or delicate texture, the tints being carefully blended in parts. The sea is like the sea in many of Pocock's pictures, and partakes of a greenish tint. Luny's pictures vary a great deal in 'quality,' and some are much better finished than others. Some of Huggins's marine pictures are large and important works. It appears that Butterworth was originally a Government accountant; most of his pictures are simply portraits of vessels; but they are very good of their class, and are finished in a careful and delicate manner; they are usually very light in colour. Whitcombe was another clever marine painter of the Luny class; he was particularly successful in his coast scenes during rough weather.

**POCOCKE.**

Sale in 1816.

*Henry Hope, Esq.*  
Musidora . . . . . £19 19 0

**POEL, EGBERT VANDER.** Born in Holland; died in 1690. Dutch School.

Sale in 1802.

A Town on Fire . . . . . £4 10 0

A House on Fire . . . . . 2 10 0

1810.

*Sir H. T. Gott.*  
A Village on Fire . . . . . 2 8 0

An Interior . . . . . 10 10 0

The Shore at Scheveling, with Boats and Figures . . . . . 7 7 0

1827.

*F. H. Standish, Esq.*  
Interior of a Kitchen, with Figures . . . . . 8 5 0

*Viscount Cremorne.*  
A Dutch Boat, with Fishermen . . . . . 5 0 0

View of Scheveling . . . . . 13 13 0

Peasants driving Sheep on a Road, under the Walls of a Dutch Town . . . . . 4 0 0

1865.

*— Bryant, Esq.*  
Exterior of a House with Figures . . . . . 19 8 6

**POLEMBURG, CORNELIUS.** Born at Utrecht in 1586; died in Utrecht in 1660. Pupil of Abraham Bloemaert. Dutch School.

Sale in 1766.

A Drawing in Bistre; a Landscape and Figures . . . . . £1 4 0

1801.

*Earl of Besborough.*  
A Portrait of Himself . . . . . 18 18 0

*Right Hon. Sir W. Hamilton.*  
Landscape and Ruins, with Satyrs and Nymphs dancing . . . . . 28 7 0

1802.

*Duke of St. Albans.*  
Nymphs Bathing . . . . . 24 8 0

Nymphs in a Landscape . . . . . 14 8 6

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Story of Tobit; from the collection of Mrs. Woodhouse . . . . . 19 8 6

St. Joseph with our Saviour, and St. Elizabeth with the Virgin . . . . . 26 5 0

<i>William Beckford, Esq., of Fonthill.</i>		
A small Landscape and Figures . . . . .	£7 17 6	1807.
<i>Edmond Coxo, Esq.</i>		
Nymphs Bathing . . . . .	21 0 0	1809.
<i>Sir George Pauncefoot, Bart.</i>		
The Island of Calypso . . . . .	36 15 0	1811.
<i>Henry Hope, Esq.</i>		
The Judgment of Midas . . . . .	43 1 0	1813.
A Cavern Scene, with a Magdalen in Solitude . . . . .	43 1 0	1819.
<i>Mathew Mitchell, Esq.</i>		
Nymphs Bathing; from the collection of Count d'Ademar . . . . .	26 15 6	1821.
<i>John Webb, Esq.</i>		
A Landscape and Buildings, with the Holy Family, attended by Angels . . . . .	30 7 6	1823.
<i>George Watson Taylor, Esq., M.P.</i>		
A small Portrait of Himself; from the collection of M. Geldermeister . . . . .	27 6	1827.
<i>Viscount Cremorne.</i>		
Assumption of St. Catherine . . . . .	21 10	1829.
<i>Earl of Liverpool.</i>		
The Riposo, near some Ruins . . . . .	18 18	1833.
<i>Chevalier Sebastian Erard.</i>		
A Bacchanalian Scene . . . . .	49 7 0	1838.
<i>William Esdaile, Esq.</i>		
The Riposo, near a ruined Temple . . . . .	24 13 6	1841.
<i>Marquis of Camden, K.G.</i>		
Nymphs Bathing . . . . .	30 9 0	1848.
A small Landscape, with Buildings and Figures . . . . .	25 4 0	
<i>William Wells, Esq.</i>		
A Landscape, with the Riposo . . . . .	31 10 0	

Poelemburg excelled in painting small nude figures, chiefly of nymphs attended by cupids. The treatment of his subjects is delicate and unaffected, and they are finished so highly as to have almost the appearance of Sévres work. He occasionally inserted figures into landscapes by other painters: we may mention Both and Kierings for example. They do not harmonise well with Both's landscapes, and scarcely more agreeably with Kiering's richly coloured but mechanical avenues. Poelemburg's figures look best in his own brilliant landscapes of a semi-enamel texture, whilst the scenery is more analogous to the landscapes of Breenberg than to any other painter. As already noticed, we always associate his subjects with nude figures, and we discover the same fancy when we meet with him in his religious subjects; at the same time he treated them in a thoughtful and majestic manner. Those who are acquainted with Poelemburg's elaborate style of painting might reasonably suppose that few would care to imitate it, yet it will be seen by referring to the dictionaries that there are several painters whose names we associate with Poelemburg's. Some of the dictionaries speak highly of Van Lys, or Lis, and his imitations of Poelemburg are certainly very nice pictures. We may also notice the following:—Bylert coloured his pictures in the manner of Poelemburg, but he painted with less body of colour. Vertange was happy in imitating the fine enamel surfaces of Poelemburg's works, and there is a charming brightness about the skies and distances of his pictures. Yet, viewed as a whole, even his best works will hardly bear comparing with the elaborate pictures of his celebrated master. There is an unfortunate redness about Vertange's foregrounds, and the draperies are not properly relieved. The heads of his cherubim are very pretty and are quite miniatures. Haansbergen was a careful and elaborate imitator of Poelemburg, but his touch is considerably heavier and more opaque. The figures in his cabinet pictures are capably grouped; there is a semi-Italianesque character about the drawing. His infants are also pretty, and in spirit approach nearer to Poelemburg than the works of the former painter. Vertange. Haansbergen's compositions are enlivened by bright and sunny landscape backgrounds, with ruins, worked up much in the manner of Poelemburg. Pilkington says that Moses, called 'Little Moses,' is supposed

to have been a disciple of Poelemburg, from the similarity of their style.

<i>POLCK.</i>		
Sale in 1833.		
A Man's Head . . . . .	£2 12 0	
<i>POLIDORO, DA CARAVAGGIO. See CARAVAGGIO.</i>		
<i>POND, ARTHUR. Born in England; died in 1758. English School.</i>		
Sale in 1829.		
<i>Lord Gwydir.</i>		
A small Picture of the Virgin and Child . . . . .	£5 5 0	
<i>PONTE, GIACOMO DA, called IL BASSANO. Born at Bassano in 1510; died in 1592. Pupil of Bonifacio. Venetian School.</i>		
Sale in 1763.		
<i>Earl Waldegrave.</i>		
The Angels appearing to the Shepherds . . . . .	£32 11 0	1796.
<i>Jacob More, Esq., and Mons. Liss.</i>		
One of the Seasons . . . . .	11 0 6	
The companion . . . . .	13 2 6	
<i>1801.</i>		
<i>Right Hon. Sir William Hamilton.</i>		
The Descent from the Cross . . . . .	29 8 0	
<i>— Slade, Esq.</i>		
St. Jerome . . . . .	4 4 0	
A Man's Portrait . . . . .	2 0	
Noah entering the Ark . . . . .	51 9 0	
<i>The Presentation in the Temple . . . . .</i>		
	7 17 6	
<i>William Young Otley, Esq.</i>		
The Journey of Jacob and his Family . . . . .	441 0 0	1802.
<i>Lot and his Daughters . . . . .</i>		
	32 11 0	
<i>An Angel appearing to the Shepherds . . . . .</i>		
	4 4 0	
<i>The Circumcision . . . . .</i>		
	16 5 6	
<i>Duke of Bridgewater, &amp;c.</i>		
The Birth; a Domestic Scene . . . . .	7 17 6	
A large Landscape, with Fruits, Figures, and Animals . . . . .	42 0 0	
<i>Sir Simon Clarke, Bart., and George Hibbert, Esq.</i>		
St. Jerome; from the Orleans Collection . . . . .	34 13 0	
The Angel appearing to the Shepherds; formerly in the Aldobrandini Palace . . . . .	94 10 0	
<i>The Flight into Egypt . . . . .</i>		
	8 18 6	
<i>1803.</i>		
<i>Noah entering the Ark . . . . .</i>		
	42 0 0	
<i>The Nativity . . . . .</i>		
	12 1 6	
<i>Earl of Godolphin.</i>		
The Story of Lazarus . . . . .	8 12 0	
The Shepherds' Offering . . . . .	33 12 0	
Jacob's Journey . . . . .	11 11 0	
Noah Preparing to go into the Ark . . . . .	8 18 6	
<i>1804.</i>		
<i>A Baptism; from the Palazzo Bolognetti . . . . .</i>		
	90 15 0	
<i>— Bryan, Esq.</i>		
The Mocking of Christ . . . . .	31 10 0	1805.
<i>Marquis of Lansdowne.</i>		
Christ driving out the Money-changers . . . . .	53 11 0	1807.
<i>Edward Coxo, Esq.</i>		
The Mocking of the Saviour; from Commissioner Brett's collection . . . . .	16 5 6	
His Own Portrait; from the Orleans Collection . . . . .	42 0 0	
<i>1808.</i>		
<i>Hon. Sir Giles Rooke.</i>		
A Landscape, with Cattle and Figures . . . . .	11 11 0	1809.
<i>The Adoration of the Shepherds . . . . .</i>		
	17 6 6	1813.
<i>John Willett Willett, Esq.</i>		
Christ praying on the Mount of Olives . . . . .	21 0 0	
Christ bearing His Cross . . . . .	26 5 0	
Christ healing the Sick . . . . .	10 10 0	
The Day of Judgment . . . . .	17 6 6	
<i>Preparing for Winter . . . . .</i>		
	7 7 0	1815.
<i>W. Comyns, Esq.</i>		
The Adoration of the Shepherds . . . . .	21 10 6	
An Angel appearing to the Shepherds; from the collection of Sir Gregory Page, of Blackheath . . . . .	26 15 6	

<i>Edward Cox, Esq.</i> The Adoration of the Shepherds; from the collection of Sir J. Reynolds . . . . .	1816.	£15 15 0
<i>Henry Hope, Esq.</i> Christ praying on the Mount . . . . .		13 13 0
A Domestic Scene . . . . .		32 11 0
<i>Marchioness of Thomond.</i> The Good Samaritan . . . . .	1821.	42 0 0
A Farmyard and Figures . . . . .		11 0 6
<i>John Webb, Esq.</i> The Nativity . . . . .		29 8 0
The Wise Men's Offering . . . . .		60 19 0
<i>Marquis of Bute.</i> Landscape, with the Marriage of St. Catherine . . . . .	1822.	16 16 0
<i>Lord de Dunstanville.</i> Christ bearing His Cross . . . . .	1824.	21 10 6
<i>A Market Scene, with many Figures . . . . .</i>	1825.	10 10 0
<i>The Queen of Sheba's Visit to Solomon . . . . .</i>	1827.	11 11 0
<i>Earl of Carysfort.</i> The Adoration of the Shepherds . . . . .	1828.	29 8 0
<i>Lord Gwydir.</i> The Adoration of the Shepherds . . . . .	1829.	21 0 0
<i>R. Westall, Esq., R.A.</i> Susanna and the Elders . . . . .	1830.	26 5 0
<i>Sir Thomas Lawrence, P.R.A.</i> Christ bearing His Cross . . . . .		12 12
The Rich Man and Lazarus . . . . .		34 13
<i>Earl of Mulgrave.</i> Portrait of a Duke and his Young Family; formerly in the collection of Lord Rendlesham . . . . .	1832.	131 5 0
<i>William Esdaile, Esq.</i> An Italian Family; from Mr. Hope's collection . . . . .	1838.	6 6 0
<i>Sir Henry Oxenden, Bart.</i> The Creation; and the Angel appearing to the Shepherds . . . . .	1839.	19 19
<i>The Adoration of the Shepherds . . . . .</i>	1840.	11 0 0
<i>The Animals entering the Ark . . . . .</i>		10 10 0
<i>Sir Simon H. Clarke, Bart.</i> The Angel appearing to the Shepherds . . . . .		32 11 0
Christ entering the House of Mary and Martha . . . . .		37 16 0
The Adoration of the Magi . . . . .		40 4 0
<i>Jeremiah Harman, Esq.</i> The Adoration of the Shepherds . . . . .	1844.	31 10 0
<i>Earl of Ashburnham.</i> Landscape, with three Nymphs bathing . . . . .	1850.	12 1 6
<i>Samuel Rogers, Esq.</i> The Adoration of the Shepherds . . . . .	1866.	25 0 0
Dives feasting with his Friends; from the collection of Benjamin West . . . . .		50 8 0
The Virgin, with the Infant in Glory, presenting a Rosary to a Venetian Lady; a Pope and Doge kneeling on the other side . . . . .		30 9 0
The Adoration of the Magi; from Benjamin West's collection . . . . .		136 10 0
The Good Samaritan; from the collection of Sir J. Reynolds . . . . .		241 10 0

In picture catalogues we rarely see initials prefixed to the name of Bassano, but, as there were six members of this family, all of whom painted in the same school, it is not necessary to suppose that all the pictures named in the above sale notes are by the same hand. The works of the first Bassano—viz., Francesco—are little known in this country. His son, Giacomo, adopted a type or style of painting which is not easily forgotten, and which was copied with more or less success by his three sons—Francesco, Giovanni Battista, and Girolamo. Another son—Leandro—also imitated his father's style, but as a portrait-painter he was sufficiently distinguished from the rest of the family to claim from us some separate remarks on his style of painting. The writer, however, cannot speak positively on the initials of the other members of the family, because the

Sadelers have left us some engravings from what appear to be the works of Giacomo, yet they bear the initials 'I. P.' We have no account of the family of Ponte in the 1647 edition of Vasari, nor in the 'Abecedario Pittorico'; and we do not find the initials 'I. P.' in Bryan; but Do Piles speaks of a Jerome Bassano, although he does not name the other initial. Giacomo Bassano and his sons had a singular weakness for repeating their subjects, the favourite ones being 'The Going into the Ark,' or 'The Coming out of the Ark,' 'The Annunciation to the Shepherds,' 'The Nativity,' and 'The Adoration of the Shepherds.' The best specimens of the latter subject are usually the narrow upright pictures, which are splendidly bright in colour, and have a glory of angels in the sky. There are a quaintness and originality about the pictures of Bassano which rather increase than otherwise the estimation of them in the eyes of connoisseurs. Then again the school or family were far from being contemptible colourists. True, their colouring is conventional, yet there is often a Titianesque brilliancy and transparency in the draperies of their best works which is hardly inferior to the colouring of Schiavoni. They paid considerable attention to the landscape part of their works. They were fond of representing extensive distance, which is made up of woods, sundry detached cottages with singularly high roofs, whilst the boundary of the landscape is not unfrequently lofty mountains. Many may consider the colouring of their skies and landscape backgrounds unnatural. We describe it as conventional. The general colour of the sky and landscape is a greenish blue, rather dark, but very transparent in tone. But the customary tint is usually relieved by some bright streaks in the horizon to indicate the setting sun, or by a magnificent circle of light, in the centre of which angelic figures are represented. Now we never like Bassano so well unless we find one or other of these bright effects represented in the sky. Then we come to the figures. There is more mannerism, perhaps, in them than in the figures of any other painters; yet many of them are very clever. Their well-known figure of a woman kneeling with her back towards the spectator, we find represented over and over again in their pastoral subjects and pictures of 'The Ark.' There is a great deal of boldness and character displayed in the designing of their figures. Still we go back to their colouring, particularly to the colouring of Giacomo, and all lovers of the old Venetian School can appreciate the rich transparency of his red, purple, green, and lake draperies. Sometimes we meet with pastoral pictures by the painters of this school which are less brilliant than the class already described, yet possess considerable merit, and may be characterised as very silvery in parts; it is not unlikely that these specimens are by Leandro Bassano, and painted before he devoted so much of his time to portraiture. As our artists of this school were so fond of painting 'The Nativity,' 'The Going into the Ark,' and a variety of pastoral subjects, and sometimes scenes from the lives of the Patriarchs, we often find animals painted in their pictures, and, as a rule, they are as quaintly drawn as the animals of most of the Venetian painters of that time. Oxen with small angular heads, and remarkably round sheep and lambs, also with very small heads, are associated with the type of their school. Both Giacomo Bassano and his son Leandro Bassano were highly esteemed portrait-painters, and there is more of the feeling of Tintoretto than of Titian or Bonifacio in their portraits. The productions of Giacomo possess the warmth and richness of his other works, whilst the pictures of Leandro are usually cooler or more slaty in texture. The life-sized portraits of Leandro are very good; there is a great deal of expression in the heads, a life-like character in them. Heavy dark eyes are quite characteristic of this painter. Leandro's pictures seem to exhibit the 'tempera texture' more than any of the others; we can almost fancy that some of them were painted in body-colour, and afterwards glazed with transparent oil-colours.

PONTORMO, JACOPO. See BUONARROTI.

POORTER.

Sale in 1827.

Solomon's Idolatry . . . . . £2 8 0

POPE, ALEXANDER (the Poet). See KNELLER.

POPE, ALEXANDER (the Actor). See KNELLER.

PORDENONE. See LICINIO.

PORTA, BACCIO DELLA, called FRA BARTOLOMEO DI S. MARCO. Born at Savignano, near Florence, in 1469; died in 1517. Pupil of Cosimo Raselli. Tuscan School.

Sale in 1802.

The Holy Family, with St. John and St. Joseph £22 1 0

— *Bozzelli, Esq.* 1804.

Madonna and Child, with St. Catharine and St. Francis . . . . . 26 5 0

— *Bryan, Esq.*

The Holy Family; from Monte Cavallo . . . . . 73 10 0

1819.

*John Knight, Esq.*

The Holy Family . . . . . 283 10 0

1824.  
**Sir Mark Masterman Sykes, Bart.**  
 The Ascension of Mary Magdalen . . . . . £105 0 0

1837.  
**W. G. Coesvelt, Esq.**  
 The Virgin, with the Infant Jesus in her Arms . . . . . 472 10 0

1839.  
**John Knight, Esq.**  
 The Holy Family . . . . . 210 0 0

1848.  
**Richard Sanderson, Esq.**  
 The Virgin with the Infant in her Arms, to whom St. John is presenting the Cross . . . . . 84 0 0

1856.  
**Samuel Rogers, Esq.**  
 St. Matilda, and St. John the Evangelist . . . . . 64 1 0

There is much in this master's style that recalls both Raffaele and Francia. Amongst the early Italian painters he ranks very high as a colourist; but Bartolomeo's talent is not confined to colour, but he likewise distinguished himself as a careful studier of 'form.' Many of his compositions, as well as his single figures, are very graceful and elegant, although a few may seem to be designed in rather fanciful attitudes. His figures of the latter class remind us a little of the ancient Pompeian figures. His pictures of the Virgin and Infant Saviour are very Raffaellesque and beautiful, and some may feel that his infants are not unlike Leonardo da Vinci's. The famous Mariotto Albertinelli was one of his pupils. Albertinelli finished his small pictures highly, and sought to introduce in his compositions a more advanced treatment, which is more like the execution of Garofalo than of Fra Bartolomeo. Ridolfo Ghirlandaio was another pupil of Bartolomeo; the works ascribed to him in different collections are extremely pure in taste, in fact are fine specimens of early Tuscan art.

PORTA, GIUSEPPE, called DEL SALVIATI. Born at Castel Nuovo, about 1520; living in 1572. Pupil of Francesco Salviati. Tuscan School.

Sale in 1804.

— **Bryan, Esq.**  
 The Sabines . . . . . £51 9 0

Giuseppe Porta was an elegant designer and painter; he is classed with the Tuscan artists, but he studied both in Rome and in Venice, and it will be seen that the buildings in his pictures and other parts of the backgrounds strongly remind us of the Venetian School. His colouring is light and cheerful, and he was fond of representing broad masses of light on the draperies. He arranged his compositions cleverly, and in his crowded subjects the relative sizes of the figures are well observed. His style of drawing reminds us a little of Parmegiano, and amongst other works the reader may refer to Mr. F. C. Lewis's little book, called 'The World Turned Upside Down,' published in London in 1822, which contains several plates from the designs of Giuseppe Salviati.

PORTE, I.A.

Sale in 1815.

A Landscape . . . . . £12 12 0

**Edward Core, Esq.**  
 A Park Scene; a drawing . . . . . 2 2 0

1824.

**William Clay, Esq.**  
 A woody Landscape, and a Peasant Boy, with Sheep . . . . . 12 12 0

We do not often meet with La Porte's works, but most of them are pleasing examples of landscape-painting. He painted sunny skies, and finished his pictures in the manner of Arnold. His body-colour drawings are very masterly; he introduced a greater variety of tints in his foliage than old George Barret did, and his pencilling is also sharper and more decided. In the Louvre is a picture of musical instruments, &c., by Henry Horace Roland de la Porte. La Porte's horses remind us a little of James Ward.

PORTER, W. D.

Sale in 1803.

**Richard Walker, Esq.**  
 An Offering . . . . . £7 7 0

The writer cannot find any account of W. D. Porter. The well-known painter of this name was Sir Robert Ker Porter, and the reader will find an interesting account of him by Stanley, in Bryan's 'Dictionary of Painters,' &c. We do not often see his works in England. Some of his battle pieces would be better if they were not so red in colour. His small figures remind us a little of Benjamin West's style of painting; they are finished neatly, and he gave a great deal of expression to the heads. Sir Robert was born in 1780, and died in 1842.

POST (or POOST), FRANCIS. Born at Haerlem about the year 1620; died at Haerlem in 1680. Dutch School.

Sale in 1802.

A View in the West Indies . . . . . £0 16 0

1836.  
**Count de Balch Poleff.**  
 A View in the West Indies . . . . . £1 9 0

We are told that this artist accompanied Prince Maurice to the West Indies and South America. His views in the West Indies are very interesting; the style of the Dutch painter is retained in them; thus the trees sometimes remind us of De Koning, only Post's are greener, and his skies remind us of Waterloo. His landscapes are richly coloured, and there is a great deal of blue in the horizons; in some examples we have a great deal of blue in the sky, and extensive distant scenery. He worked up the foregrounds of his pictures curiously, and introduced in them flowers, birds, and reptiles. The figures are not unfrequently the black natives of the country.

POTTER, PAUL. Born at Enkhuysen in 1625; died in 1654. Pupil of his father, Peter Potter. Dutch School.

Sale in 1802.

**Lord Darnley.**  
 Cattle in a Landscape . . . . . £44 2 0

**Duke of Bridgewater, &c.**  
 A Landscape, with Cattle and Figures . . . . . 309 15 0

Cattle in a Landscape . . . . . 81 18 0

1804.  
 — **Bryan, Esq.**  
 Two Cows in a Landscape . . . . . 315 0 0  
 Cattle in a Landscape . . . . . 630 0 0

1806.  
**Marquis of Lansdowne.**  
 Pigs . . . . . 28 7 0

1813.  
**M. La Fontaine.**  
 A Landscape and Figures . . . . . 241 10 0

**John Willett Willett, Esq.**  
 Cattle and Figures in a Landscape. Bought in at . . . . . 698 5 0

1815.  
**Edward Coxe, Esq.**  
 Horses in a Landscape; a drawing in pen and Indian ink . . . . . 3 7 0

1819.  
**Willett Willett, Esq.**  
 A Dairy-farm . . . . . 420 0 0

1821.  
 A Group of Cattle . . . . . 168 0 0

1823.  
**George Watson Taylor, Esq., M.P.**  
 A Bull and two Cows in a Landscape, one of the animals lying down; from the collection of Burgomaster Hogeur, of Amsterdam . . . . . 1,270 10 0

1825.  
**Simon M'Gillivray, Esq.**  
 A large Landscape, with Cattle and Figures . . . . . 115 10 0

1826.  
**Admiral Lord Radstock.**  
 View of a Dairy-farm, with Cows, &c. . . . . 90 6 0  
 Landscape; a Farm Scene . . . . . 372 15 0

1827.  
**Duke of Bedford.**  
 A Burgomaster and his Family going out Hawking . . . . . 420 0 0

1828.  
**M. M. Zachary, Esq.**  
 Landscape with three Cows . . . . . 199 10 0  
 'The Rabbit Warren' . . . . . 409 10 0

1829.  
**Thomas Emmerson, Esq.**  
 A Landscape, with three Cows, and a Woman milking; from the Museum at Amsterdam . . . . . 111 6 0  
 A View in a Wood at the Hague; from the collection of President St. Victor, of Louven . . . . . 123 18 0

1831.  
**George James Cholmondeley, Esq.**  
 Portrait of Charles II. on Horseback, with Attendants as Sportsmen, in a Landscape . . . . . 79 16 0

**Hon. Mr. Vernon.**  
 A Groom with two Horses . . . . . 180 12 0

1832.  
**George Watson Taylor, Esq., M.P.**  
 A Group of Cattle . . . . . 787 10 0

1833.  
**Chevalier Sebastian Erard.**  
 A Group of three Cows in a Meadow, near Trees . . . . . 325 10 0

1838.  
**M. M. Zachary, Esq.**  
 Three Cows near an Oak-tree  
 'The Rabbit Warren;' from the collections of  
 M. Bramcamp and M. Eynard . . . . . 351 15 0

1844.  
*Jeremiah Harman, Esq.*  
A View near Haeblem; a Carriage followed by a Page is passing along a Road towards an Inn; two Cows and some Sheep are reposing by the Roadside; from the Poullain Gallery and M. Randon de Boisset's collection . . . £340 0 0

1843.  
*William Wells, Esq.*  
A View in a Wood, with Cattle and Sheep . . . 77 14 0  
A Black-and-White Ox standing near the Stem of a Tree, and a Red-and-White one lying down . . . 220 10 0

*Richard Sanderson, Esq.*  
A Meadow with a Groom and Horses, a Château in the distance; formerly in Lord Ashburton's collection . . . 325 10 0

Like Adrian Vande Velde, this painter showed very early a taste or talent for painting hors's and cattle; and, like Adrian Vande Velde, he died young. With the accompanying 'sale notes,' it is needless to say that his works are highly esteemed. Most connoisseurs are passionately fond of Paul Potter's vehement style of painting, and most connoisseurs are ready to admit that, however good a teacher his father may have been, yet Paul Potter's pictures plainly enough tell that the field or the farm was his studio, and Nature his instructor. This inference may be drawn, not simply because the dictionaries furnish us with no account of his having studied under Adrian Vande Velde, or any other cattle-painter equally great, nor because his compositions do not remind us of any other eminent cattle-painter, but simply from his *modus*, or method of painting; there is something about it which is so peculiar and original. The *modus* which Paul Potter adopted is a very difficult one; it may be described as a species of modelling, for we have not merely substance produced, as it were, by 'light and shade,' but we have prominences expressed by actual relief, and that without any vulgar loading; they are expressed by the decision of the touch and the fulness of the impasto. Study, for example, his patches of white hair on dark cattle, and other similar touches. Paul Potter, as it is well known, sometimes painted animals of the size of life: they are very clever works of their class, although less interesting than his small pictures; of course, in pencilling they remind us more of Fyt than of Sydners.

POURBUS (or PORBUS), FRANCIS, the Elder. Born at Bruges in 1540; died in 1580. Pupil of Francis Floris. Flemish School.

Sale in 1801.  
*Earl of Besborough.*  
Portrait of a Jeweller . . . £46 4 0

1802.  
Portrait of the Duke d'Alençon . . . 24 3 0

1829.  
*John Robert Uday, Esq.*  
Head of a Man in Armour; a sketch on paper . . . 15 15 0

1861.  
*Charles Scarisbrick, Esq.*  
Portrait of a Lady in a Black and Yellow Dress, with a Ruff, holding a Gold Fan . . . 43 1 0

The portraits of this painter exhibit great force and expression. They are warmly coloured, and are often richly ornamented with jewels, but the precious stones and accessories do not intrude in any way so as to interfere with the power of the heads. He was very successful in his half-length portraits of females; they are usually represented in ruffs, quiet head-coverings, and black dresses, ornamented with a few jewels. They appear to be good likenesses, and there is always something grand and dignified about them. He had a son of the same name, who likewise painted portraits.

POUSSIN, NICOLÂ, or NICOLAS. Born at Audelys, Normandy, in 1594; died in Rome in 1665. Pupil of Quentin Varin, of Ferdinand Elle, and of L'Allemand. French School.

Sale in 1763.  
*Earl Waldegrave.*  
Venus and Adonis, with Cupids . . . £94 10 0

1796.  
*Jacob More, Esq., and Mons. Liss.*  
A small Landscape . . . 24 3 0

1801.  
*Earl of Besborough.*  
The Adorbrandini Marriage . . . 7 7 0  
Venus dormant, with Cupids . . . 67 4 0  
Head of Quenoy del il Fiamingo . . . 29 8 0  
Venus and Adonis . . . 262 10 0

A Sketch of Daphne and Apollo . . . 5 15 6

The Birth of Bacchus . . . 30 9 0  
Theseus lifting the Stone . . . 192 3 0

Apollo and Daphne . . . £210 0  
The Holy Family . . . 199 10

*William Young Ottley, Esq.*  
A Landscape and Figures, with a distant View of Olevano, in L'Abruzzo . . . 49 7  
A Landscape, with Figures; from the Falconieri Palace . . . 189 0  
Noah's Sacrifice; from the Corsini Palace . . . 1,363 0

1802.  
*W. Beckford, Esq., of Fonthill.*  
A Landscape and Figures . . . 22 1  
The Plague of Athens; a sketch . . . 4 4

*Duke of St. Albans.*  
A Bacchanalian Subject . . . 21 1 0  
The Cyclops forging the Armour of Achilles . . . 29 8 0

*Lord Darnley.*  
A small Picture of Bacchanalian Boys . . . 39 18 0  
Romulus and Remus . . . 23 2 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Nymph and Satyr passing a Brook; formerly in the possession of the Duke of St. Albans . . . 105 0 0

— Nesbitt, Esq.  
A Nymph sleeping, with Satyrs admiring her . . . 26 5 0

1803.  
*Richard Walker, Esq.*  
A Bacchanalian Subject; painted for the Prime Minister of Louis XIII. . . . 840 0 0

1804.  
A small Landscape; from the Palazzo Cavalieri. . . 39 18 0

— Bryan, Esq.  
Portrait of Fiamingo . . . 56 14 0  
A Bacchanalian Subject . . . 57 16 0  
The Birth of Bacchus . . . 105 0 0  
A Landscape . . . 58 17 0  
David and Bathsheba . . . 180 0 0

1806.  
*Marquis of Lansdowne.*  
A Repose of River Gods . . . 48 6 0  
Venus and Cupid attended by a Fawn . . . 114 18 0  
The Riposo . . . 609 10 0

1807.  
*Edward Coxe, Esq.*  
Narcissus; from the Calonne Collection . . . 50 0 0  
Landscape; Morning . . . 119 5 0  
Landscape; Evening; formerly in the possession of Sir Joshua Reynolds . . . 157 10 0

1809.  
A Bacchanalian . . . 63 0 0

1810.  
*Sir H. T. Gott.*  
The Birth of Bacchus . . . 91 10 0

1813.  
*M. La Fontaine.*  
The Flight into Egypt . . . 462 0 0

*John Willett Willett, Esq.*  
The Birth of Bacchus; from the Orleans Collection . . . 294 0 0

1815.  
*Edward Coxe, Esq.*  
A Landscape, with Figures . . . 85 1 0

1816.  
*Henry Hope, Esq.*  
The Holy Family, with St. Elizabeth and St. John . . . 63 11 0  
A Landscape, with Figures . . . 52 10 0  
Ditto, the companion . . . 50 8 0  
A Landscape, with Figures . . . 64 3 0  
A sleeping Nymph surprised by Satyrs . . . 152 5 0  
The Plague at Athens . . . 210 0 0

1819.  
*Willett Willett, Esq.*  
Mercury delivering the Infant Bacchus to be reared by Nymphs . . . 177 9 0

*John Knight, Esq.*  
Phaeton driving the Chariot of the Sun . . . 20 8 0  
Acis and Galatea. Bought in at . . . 211 10 0  
The Holy Family . . . 49 7 0  
Tancred and Erminia. Bought in at . . . 68 5 0  
The Dance of Human Life . . . 59 17 0  
The Discovery of Achilles. Bought in at . . . 150 3 0  
Venus and Aeneas . . . 90 15 0  
The Education of Bacchus . . . 377 10 0  
Cephalus and Aurora. Bought in at . . . 756 0 0  
Bacchanalians . . . 52 10 0

1821.	
<i>John Webb, Esq.</i> Jupiter and Io, in a Landscape; from the collection of Lucien Bonaparte . . . . .	£105 0 0
1822.	
<i>Marquis de Bute.</i> Landscape, with a Figure angling . . . . .	89 5 0
1823.	
<i>David Garrick, Esq.</i> Landscape, with Bacchanalian Figures . . . . .	94 10 0
Bacchanalian Boys at Play . . . . .	64 1 0
Venus and Apollo, in the Island of Rhodes; formerly in the collection of Mons. de Meyer, of Munich . . . . .	89 5 0
<i>George Watson Taylor, Esq., M.P.</i> St. Paul caught up into the Third Heaven; from the Orleans Collection . . . . .	320 5 0
1824.	
<i>Lord de Dunstanville.</i> Landscape, with Mountainous Scenery . . . . .	115 10 0
<i>Sir Mark Masterman Sykes, Bart.</i> Noah's Sacrifice; formerly in the Corsini Palace at Rome . . . . .	315 0 0
1825.	
A Landscape, with Buildings and Figures . . . . .	39 18 0
1826.	
<i>Admiral Lord Radstock.</i> A Landscape, with Satyrs and Nymphs . . . . .	64 1 0
A Landscape, with Pastoral Figures; from the collection of Sir J. Keynolds . . . . .	60 18 0
Venus alighting from her Car into the Arms of Adonis . . . . .	89 5 0
View near the Lake of Balsena, with a Shepherd watching his Sheep . . . . .	157 10 0
St. Peter and St. John healing the Lame Man at the Beautiful Gate of the Temple; from the collection of the Marquis de Louvois . . . . .	483 0 0
The Holy Family, with the Infant at the Bath, attended by Angels; finished sketch . . . . .	107 0 0
A Landscape, with two Nymphs reclining . . . . .	299 5 0
A Sacrifice to Priapus by a Group of Bacchanalian Figures; from the collection of the Duc de Valentinois . . . . .	66 3 0
The Adoration of the Shepherds, with Architecture and Landscape in the background . . . . .	162 15 0
A Landscape, with Nymphs and Bacchantes . . . . .	136 10 0
The Holy Family, with the Infant at the Bath; from the collection of M. Robit . . . . .	630 0 0
Apollo and Daphne . . . . .	309 15 0
1827.	
<i>Viscount Cremorne.</i> A Landscape and Figures . . . . .	170 2 0
1829.	
<i>Lord Gwydir.</i> Perseus exhibiting the Head of Medusa . . . . .	105 0 0
1831.	
<i>Thomas Emmerson, Esq.</i> A Landscape, with Buildings, Cattle, and Figures . . . . .	262 10 0
1831.	
<i>Hon. Mr. Vernon.</i> Perseus exhibiting the Head of Medusa; from the Pembroke and Gwydir Collections . . . . .	73 0 0
1832.	
<i>Earl of Mulgrave.</i> A Landscape, with Figures . . . . .	39 18 0
A Landscape, with Sportsmen . . . . .	65 2 0
1833.	
<i>George Watson Taylor, Esq., M.P.</i> The Assumption of St. Paul . . . . .	71 8 0
1833.	
A Landscape, with Figures and Sheep; from the collection of Lord Cremorne . . . . .	451 10 0
1836.	
<i>Chevalier Sebastian Erard.</i> A Landscape, with Mercury and the Infant Bacchus . . . . .	320 5 0
1836.	
<i>Henry John Hinchcliffe, Esq.</i> The Holy Family under a Portico . . . . .	252 0 0
The Annunciation . . . . .	135 0 0
1837.	
<i>Sir Francis Freeling, Bart.</i> A Satyr with a Nymph, and a young Bacchanal mounted on a Goat . . . . .	42 0 0
1837.	
<i>W. G. Coesvelt, Esq.</i> A Classical Landscape . . . . .	70 7 0

1830.	
<i>John Knight, Esq.</i> Theseus discovering his Father's Sword . . . . .	£315 0 0
1840.	
<i>Sir Simon H. Clarke, Bart.</i> St. John in the Island of Patmos . . . . .	90 6 0
The Holy Family, with St. Elizabeth and St. John . . . . .	273 0 0
Venus appearing to Æneas; from the collection of the Prince de Carignan and M. Robit . . . . .	262 10 0
1850.	
<i>Earl of Ashburnham.</i> The Marriage of St. Catherine . . . . .	159 0 0
The Triumph of Bacchus . . . . .	1,218 0 0
The Triumph of Pan . . . . .	1,239 0 0
Land Storm, with Cephalus and Procris in the foreground . . . . .	420 0 0
1850.	
<i>Samuel Rogers, Esq.</i> The Adoration of the Shepherds; from Lord Radstock's collection . . . . .	115 10 0
The Campagna, with Figures; from the collection of A. Champenowne, Esq. . . . .	307 10 0
1862.	
The Destruction of Pharaoh's Host; a drawing . . . . .	12 12 0
<p>The works of this eminent French master vary considerably in style and character. His cabinet pictures proper are usually scenes from the Bible or mythological compositions; with his historical pictures we may class many of his subjects from Sacred Writ, and both are generally on rather a small scale for historical pictures. Again, we meet with Nicolo Poussin in conjunction with Gaspar Poussin, and the best classical figures in the landscapes of the latter are usually attributed to Nicolo. Lastly, we meet with Nicolo Poussin as a landscape-painter. The best examples of the first class are works of high artistic merit and quality. His groups of the Holy Family or the Virgin with the Infant are simply treated; the backgrounds are of the old-fashioned semi-architectural character. The colouring is lighter and more cheerful than we usually expect to see it in Nicolo's pictures, yet the colouring does not make them valuable; they are valuable because there is so much animation and spirit in the figures, particularly in the infants. There are a liveliness and artistic 'quality' in the infant angels and amorini of this painter which greatly please dilettante people. Similar remarks may be made on the mythological and bacchanalian subjects of this painter; only, as a rule, they exhibit the artist to greater advantage as a colourist. Some may look upon them as his best works; anyhow, the subjects appear naturally to demand the utmost exertion of the painter; they represent the boisterous sports of gods and goddesses, and the gambols of infant bacchantes. Whatever Nicolo may have been in some of his other works, we know that chilly or monochromatic colouring in such subjects would be valueless, and as out of place as Romanesque or academic drawing would be in the designing. Now Nicolo felt all this, and when he painted his mythological and bacchanalian groups he threw all his power into them, and we are astonished at the freedom and vivacity of his drawing, and still more at the richness and brilliancy of the colouring. Such examples as described may be comparatively rare, still the few bear faithful testimony of the power of the great French painter. The religious and historical subjects of this master referred to under the second class possess considerable merit; moreover, there may be much in them worthy of study as respects the compositions or art of designing. On the other hand, we cannot help feeling that the treatment is too Romanesque and academic, and the colouring of them is too brickdusty to be agreeable. His works, however, of this class are very numerous, and they vary considerably in merit and importance. Many of them are crowded with figures, and are not unlike the compositions of Sebastian Bourdon, only they belong to a higher type of art, and, admitting that in many respects he was an adapter of the types of other schools, we must still speak of him as one of the fathers of the French School, and as one of the models of the French masters of the eighteenth century. We meet with Nicolo in conjunction with Gaspar Poussin, the famous landscape-painter. It is not necessary to suppose that all the small classical and semi-antique figures which we see in Gaspar's landscapes are by the hand of Nicolo, partly because we can trace Gaspar's peculiar ragged touch in them. As a rule, Nicolo's figures are larger than Gaspar's, and are introduced when they are intended to represent a prominent part of the picture, when the interest of the picture is divided between the figures and the landscape. They resemble Gaspar's figures in being semi-nude, and if the anatomy of them will not bear much criticism, still we can admire them, because there is a great deal of spirit and character in them. Some of Nicolo's figures in pictures of this class are eight or nine inches high, and they are generally darker and more Venetian in character than Gaspar's figures. Lastly, we meet with landscapes ascribed to Nicolo Poussin which are grandly composed, and are not sufficiently like Gaspar's to be confounded with them. Some may feel that they are less richly coloured than Gaspar's, and we may notice further</p>	



that the leafage is put in with a firmer and smother pencil, whilst there is less of that raggedness of touch which is so characteristic of Gaspar Poussin. Nicholas Loir is mentioned amongst the imitators or followers of N. Poussin. He designed infants or cupids very nicely, and gave a great deal of brightness and expression to the faces.

POUSSIN, GASPAR DUGHET. *See* DUGHET.

POWELL, C. M. Flourished during the early part of the present century. English School.

A small Sea Piece . . . . .	Sale in 1823.	£3 13 6
<i>Robert Grave, Esq.</i>	1827.	
A Breeze, and a Calm; a pair . . . . .		6 15 0
Shipping in a Breeze . . . . .	1836.	4 0 0
<i>Mathew Mitchell, Esq.</i>	1862.	
A Pair of Views of Clapham Common . . . . .		2 10 0
Ditto . . . . .		1 11 0
Ditto . . . . .		1 10 0

Powell's representations of English scenery are very pleasing, and his subjects are remarkably well selected. His best sea pieces are very unlike Swaine's, and they are more highly finished than Luty's; some of them appear to be painted in emulation of Vande Velde. Powell painted landscapes and coast scenes about the same time as Powell, and some of his stormy views are finished in the style of Powell.

POZZI, STEFANO. Born in Rome; died in Rome in 1768. Pupil of Carlo Maratti and of Agostino Masucci. Roman School.

— Nesbitt, Esq.	Sale in 1802.	
Portrait of Pozzi, by himself . . . . .		£11 0 6

There were several painters of the name of Pozzi, and also one or two of the name of Pozzo. We occasionally meet with pictures ascribed to Isabella or Signora Pozzo. Some of them are works of considerable merit, and partake partly of the feeling of Carlo Cignani.

PRETI, CAV. MATTIA, called IL CAV. CALABRESE. Born at Taverner in 1613; died at Malta in 1699. Pupil of Gregorio and of Guercino. Neapolitan School.

<i>Sir William Hamilton.</i>	Sale in 1801.	
The Departure of Hagar . . . . .		£23 2 0
<i>John Willett Willett, Esq.</i>	1813.	
The Prodigal's Return . . . . .		10 10 0

The painted ceiling in the Grand Cathedral of Valetta, Malta, is ascribed to this master. Whilst in Malta he most likely obtained the assistance of native artists, as we find some pictures in the Governor's Palace described in the Italian catalogue as of the School of Calabrese. His best pictures are very powerful in effect; the chiaroscuro is quite Neapolitan; yet as a rule his shadows are not unpleasantly dark, and his half-shadows are cool and silvery. In some of his smaller pictures the pencilling is almost as crisp as that of Tintoretto. The characters of the heads are bold and dignified, and the backgrounds of his pictures are full of subject or accessories. Marco Cardisco, the Neapolitan painter, was likewise called IL Calabrese.

PREVITALI, ANDREA. *See* BELLINI.

PRICHETTI.

<i>Sir Francis Freeling, Bart.</i>	Sale in 1837.	
A Pair of Views of the Piazza at Venice, with numerous Boats and Figures . . . . .		£23 2 0

PRIMATICCIO, FRANCESCO. Born at Bologna in 1504; died at Paris in 1570. Pupil of Innocenzio da Imola, Banacavallo, and Giulio Romano. Bolognese School.

A Lady claiming Justice from an Emperor, and holding to him the Skull of her Husband . . . . .	Sale in 1801.	£32 11 0
The Finding of Moses; a drawing in bistre . . . . .	1862.	3 3 0
Three Drawings—viz., Vulcan at his Forge, two Men reclining, and Jacob's Dream . . . . .		3 0 0

Primaticcio may be called the Michael Angelo of the Bolognese School, because many of his works are so grand and imposing. At the same time, the limbs of his figures are sometimes unpleasantly long, and appear to be incorrectly massive or bulky. He was not a monotonous painter, and we find considerable variety in the countenances of his figures, with so much study of 'form' as to induce us to infer that he looked attentively at the 'antique.' Primaticcio loved to study 'expression'; thus in his female beauties we can trace more of the influence of the Milanese School than of the Giulio Romano type. We lose this feeling, however, in those works or models in which he has desired to depict grandeur and dignity. They remind us more of

Michael Angelo and the sculptured heads in antique works. In fact, his sorrowful Michael Angelo kind of heads are his finest; for he was less happy in his smiling beauties, and his angels and cupids are usually too muscular and heavy. When Primaticcio was engaged at Fontainebleau he procured the assistance of Niccolò dell' Abate. Niccolò was a painter, and, like Primaticcio, was influenced by the Milanese and Lombard Schools. His contours are very graceful, his background landscapes are grand, and he was skilful in giving a fine metallic lustre to many of his tints.

PRINCE, JEAN BAPTISTE. *See* BOUCHER.

PRINS, J. H. Born at the Hague about 1758; died in 1805. Dutch School.

<i>Mathew Mitchell, Esq.</i>	Sale in 1819.	
A View in Amsterdam; from the collection of Baron Nagel . . . . .		£21 10 0
Ditto . . . . .		31 10 0

<i>R. Home Gordon, Esq.</i>	1828.	
A View in Brussels . . . . .		8 12 0
A Dutch Farmyard . . . . .	1833.	7 0 0

<i>Right Hon. Edward Ellice.</i>	1804.	
A View in a Dutch Town, on the Bank of a Canal . . . . .		15 10 0

The Dutch towns and street views by this painter are finished in a very elaborate, and we are compelled to add laboured, manner. We feel that they are painted in emulation of Vander Heyden, yet they are not sufficiently like him to be called copies or imitations. Possibly Prins may have fallen in love with some of Vander Heyden's 'printed pictures,' which exhibit so curiously the mechanism of bricks and mortar. A contemporary artist of the name of B. Van Hove painted buildings and figures in a similar style.

PROCACCINI, ERCOLE, called IL VECCHIO. Born at Bologna in 1520; living in 1591. Lombard School.

<i>Chevalier Sebastian Erard.</i>	Sale in 1833.	
St. Catherine receiving the Crown . . . . .		£198 9 0
<i>Hon. Augustus Phipps.</i>	1834.	

The Virgin, Child, and St. Joseph; from the Crevelli Palace, at Milan . . . . .		315 0 0
<i>M. M. Zachary, Esq.</i>	1838.	

The Holy Family . . . . .		131 5 0
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There were several painters of the name of Procaccini, and the reader is referred to Bryan's 'Dictionary of Painters,' and other works, for separate notices of them. Besides those enumerated in Bryan, it is possible that there was another, whose name is sometimes written 'M. Poraccini.' If this painter be one of the same family, we may notice that his works display less feeling and simplicity than the pictures of Camillo Procaccini.

PROCACCINI, CAMILLO. Born at Bologna in 1546; died at Milan in 1626. Pupil of his father. Lombard School.

<i>M. M. Zachary, Esq.</i>	Sale in 1828.	
The Holy Family, with St. Joseph . . . . .		£126 0 0

<i>M. M. Zachary, Esq.</i>	1838.	
The Holy Family, with St. Catherine . . . . .		44 2 0

The works of this master are painted with great feeling and tenderness, and we can easily trace in them the influence of the School of Parma. But there are also pictures ascribed to Camillo which are more Bolognese in character. We find his usual sweetness in the principal figures, but the background figures certainly appear too large, or in some way to intrude. The landscape backgrounds of his works are worth studying, as he usually excelled in them. They are very curiously finished, and exhibit a vast amount of detail or subject. The architectural parts of his interiors are likewise carefully finished. Some of his small pictures of the Holy Family remind us of Schedone, the flesh-shadows being warm and brown, and the pencilling is rather ragged than smooth. His females and infants are particularly pretty.

PROCACCINI, GIULIO CESARE. Born at Bologna about 1548; living in 1618. Pupil of his father, Ercole Procaccini. Lombard School.

<i>M. M. Zachary, Esq.</i>	Sale in 1828.	
The Holy Family . . . . .		£535 11 0

PRUD'HON, PIERRE PAUL. Born in Cluny (Saône-et-Loire) in 1788; died at Paris in 1823. Pupil of Desvoges. French School.

Sale in 1829.		1831.	
<i>John Webb, Esq.</i>		<i>John Maitland, Esq.</i>	
Portrait of Madame Louis Bonaparte, ex-Queen of Holland; painted for Napoleon Bonaparte	£5 0 0	A Landscape, with a Road leading through a Ruined Archway, with Figures and Cattle . . . . .	£27 6 0
1848.			
<i>Count de Morny.</i>		1838.	
'L'Innocence au Bain,' a composition of six Figures . . . . .	588 0 0	<i>William Estlin, Esq.</i>	
1856.		A Landscape, with a Stream and a Figure angling . . . . .	17 6 0
<i>Samuel Rogers, Esq.</i>		1840.	
A Finished Study; from Roman History . . . . .	43 1 0	<i>William Hastings, Esq.</i>	
There are some religious subjects and portraits by this painter in the Museum of the Louvre.		Banditti in a Landscape . . . . .	113 8 0
PULZONE, SCIPIONE, called GAETANO (or SCIPIONE DA GAETA). Died about 1590. Pupil of Jacopino del Conte. Roman School.		1841.	
Sale in 1804.		<i>Hon. Lady Stuart.</i>	
Portrait of a Nobleman . . . . .	£15 15 0	A Landscape, with Figures. Engraved under the title of 'The Humane Traveller' . . . . .	189 0 0
1833.		1848.	
<i>Alexander Day, Esq.</i>		<i>William Wells, Esq.</i>	
Portrait of Cardinal Farnese . . . . .	12 12 0	View of an Italian Town on the Bank of a River . . . . .	64 1 0
1842.		1850.	
<i>Count Pepoli.</i>		<i>Earl of Ashburnham.</i>	
The Virgin . . . . .	85 0 0	A Mountainous Coast Scene, with Figures in a Boat . . . . .	120 15
PUNTORMO (or PONTORMO). See BUONARROTI.		1858.	
PYE.		<i>Colonel Hugh Baillie.</i>	
Sale in 1815.		An Italian Landscape, with Figures . . . . .	407 5 0
<i>Edward Cox, Esq.</i>		1861.	
A Pair of Sea Views; drawings . . . . .	£1 1 0	<i>Charles Scarsbrick, Esq.</i>	
Two Landscapes; ditto . . . . .	1 6 0	A small Italian Landscape, with a Peasant and Cattle, &c. . . . .	64 1 0
A View of Rochester Castle, and one other . . . . .	1 4 0	A Landscape, with a Female Peasant near an Ox . . . . .	42 0 0
PYLE, P. See C. PHILLIPS.		A Landscape, with Peasants at a Fountain . . . . .	23 2 0
PYMONT.		A Landscape, with a Peasant driving a Mule, Cattle, and Sheep, &c. . . . .	57 15 0
Sale in 1804.		A woody Landscape, with a Skirmish between Cavalry and Travellers . . . . .	157 10 0
<i>Bryan, Esq.</i>			
A Landscape . . . . .	£1 11 6		
PYNACKER, ADAM. Born at Pynaker in 1621; died in 1673. Dutch School.			
Sale in 1801.			
<i>Earl of Besborough.</i>			
Landscape, with a Watermill . . . . .	£53 1 0		
1802.			
<i>Sir Simon H. Clarke, Bart., and George Hilbert, Esq.</i>			
A Landscape . . . . .	38 17 0		
Ditto, with Cattle and Figures; formerly in the possession of Mr. Woodhouse . . . . .	89 5 0		
1803.			
A River Scene, with Boats and Figures . . . . .	12 12 0		
<i>Walsh Porter, Esq.</i>			
A Landscape and Figures . . . . .	36 15 0		
Ditto; from the Choiseul Collection . . . . .	117 12 0		
1807.			
<i>Edward Cox, Esq.</i>			
A Landscape, with Figures and Animals . . . . .	26 5 0		
1813.			
<i>John Willett Willett, Esq.</i>			
A Landscape and Figures . . . . .	75 12		
A Landscape, with Waterfall and Figures. Bought in at . . . . .	42 0 0		
A Halt of Peasants by a Roadside, &c. . . . .	40 19 0		
1821.			
<i>John Webb, Esq.</i>			
A woody Landscape, with Ruins and Figures . . . . .	110 5 0		
1824.			
<i>Ralph Bernal, Esq.</i>			
A Landscape, with Cattle and Figures . . . . .	105 0 0		
1825.			
A Cavern Scene, with a Shepherd and Cattle watering . . . . .	42 0 0		
1827.			
A Landscape, with Peasants driving Cattle . . . . .	21 0 0		

If we cannot find the name of Pynacker's instructor, still in describing his style we are not at a loss to know where to place him in the cabinet, or whom to name for his associates, when following out our old plan of drawing comparisons. We see from the 'sale notes' that, like Both, he loved to paint Italian landscape, and, like Both and Hakker, he chiefly preferred to paint sunny landscapes. In his trees and foliage we can trace the same sharp and wiry pencilling which we like so much in Hakker's pictures. His trees are high and slender, the trunks and branches are well relieved, whilst entwined round the former are a number of pretty creeping plants and clusters of bright mosses. As a rule, he spent a great deal of time on the trunks of his trees; sometimes the foreground object is a huge leafless trunk lying on the ground, or lying perhaps half supported against the trunk of a standing tree, or resting in a labyrinth of tendrils and bushy plants, for Pynacker was a famous man for this kind of painting. His landscapes are adorned with figures, cattle, and sheep, and occasionally with ruined archways and other buildings. Pynacker was a good painter of cattle; in fact, it will be noticed that his oxen and sheep are rarely subordinate to the picture. When he painted large animals we feel that he bestowed as much labour on them as Karel du Jardin did upon his cattle; neither was it labour thrown away, for there is a great amount of spirit and life shown in the heads. If we admit that his cattle are as nicely finished as Karel du Jardin's, yet it will be well to notice that his *modus* or style of finishing reminds us more strongly of the pencilling of Vander Meer de Jonghe. Then, again, the backgrounds of his cattle pieces remind us of Karel du Jardin; frequently we find a peculiar haze over them. At other times we are much pleased with the skill which he displayed in painting still transparent water, in which are reflected so happily the sky and the sunny banks and mountains of his landscapes. Pynacker's roadside scenes are less Italian and more homely in style; still most of them are sunny pictures, and we can always admire his way of casting the sun on the banks of his roadside pictures. In these examples he represented peasants driving asses and goats, whilst in the distance, perhaps, are a few picturesque houses or windmills. If some of the pictures of Pynacker are sliether than others, and the subjects altogether less classical or effective, yet it may be fairly stated that he was never a careless painter, and in his least important works we can find pleasure in examining his pretty way of finishing the foreground flowers and shrubs.

## Q

## QUADELL.

Sale in 1823.

A Bear and Boar Hunt; a pair . . . . £1 11 6

QUAST, PETER. See EGBERT HEMSKERK.

QUELLINUS, ERASMUS. Born at Antwerp in 1609; died at Antwerp in 1678. Pupil of Rubens. Flemish School.

Sale in 1801.

— *Slade, Esq.*  
 Venus after bathing . . . . £4 0  
 A Flemish Family . . . . 9 19

1803.

*Richard Walker, Esq.*  
 The Meeting of David and Abigail . . . . 12 1 6

The Trinity crowning the Virgin . . . . 1 11 6

1804.

— *Bryan, Esq.*  
 The Virgin and Saints . . . . 8 13 6

1838.

*William Esdaile, Esq.*

Figures assembled near a Sculptured Fountain, a Cavalier playing the Guitar, and a Lady singing; from Mr. Wyatt's collection . . . £10 9 6

There were two painters of this name—viz., Erasmus Quellinus, and his son, John Erasmus Quellinus. The subject of the present notice painted fancy pictures as well as portraits. In his life-sized examples we can trace the feeling of Rubens; the features are expressive and well drawn, and the hands are likewise well drawn. His portraits are simply attired, with the view apparently of making the head the chief or only attraction. Thus we find that his heads of old men and historical compositions remind us of Rubens; but we do not trace so much of the Rubens feeling in his female figures, although the latter are prettily and delicately finished. His colouring is light and cheerful, but not brilliant or gorgeous. When he painted portraits on a small scale his style is not very unlike Gonzales, only his pencilling is sharper. Quellinus, Stahag, and Thomas are all known as painters of galleries of pictures, interiors of studies, &c.

## R

RADEMACKER, GERARD. Born at Amsterdam in 1672; died at Amsterdam in 1711. Pupil of A. Van Goor. Dutch School.

Sale in 1802.

*Paul d'Aigremont, Esq.*  
 View of a Town and Church in Holland; a Winter Scene . . . . £6 16 6

Gerard Rademacker painted portraits, landscapes, and fancy subjects. Abraham Rademacker is supposed to have been his younger brother. The views of the latter painter are very well chosen, and he knew how to make a pretty picture out of very simple materials. The perspective of his pictures is agreeable, and, like Molenaar, he was happy in representing effects of sunshine between roads or buildings.

RAEBURN, SIR HENRY, R.A. See SIR J. REYNOLDS.

RAFFAELLE, SANZIO. See SANZIO.

RAGENET. Painted in the latter part of the eighteenth century. French School.

Sale in 1802.

Two Views in Paris . . . . £5 2 6  
 Ditto . . . . 5 5 0

The works of this painter are very minutely and prettily finished, and in style remind us a little of Occhiali.

RAIBOLINI, FRANCESCO, called FRANCIA. Born at Bologna about 1460; died in 1518. Pupil of Marco Zoppo. Umbrian School.

Sale in 1824.

*Sir Mark Masterman Sykes, Bart.*  
 St. Roch, in a Landscape . . . . £99 15 0

This master holds a high rank in the early Italian School. His works are greatly admired for the intense feeling and refined sentiment displayed in them. His female heads are usually the best. He was not so successful in painting old men and children. He painted firmly, and with a good body of colour, but avoided in his pencilling that delicate hatching which we frequently see in the works of Raffaele and other masters of that time. Like Perugino, Francia was fond of painting his females with red and auburn hair. His best works display an accomplished knowledge of light and shade, and we may speak of him as one of the fine colourists of that time. We are told that Bartolomeo Ramenghi, called Bagnacavallo, studied under this master before he entered the School of Raffaele. Ramenghi's son, called Giovanni Battista Bagnacavallo, assisted Primaticcio at Fontainebleau. Innocenzio da Imola, whose adaptations of Raffaellism are much admired, studied at one time under Francia.

RAMENGHI. See F. RAIBOLINI.

RAMODYKE.

Sale in 1831.

*George J. Cholmondeley, Esq.*  
 A Dog in a Landscape . . . . £5 2 6

RAMSAY, ALLAN. See FRANCIS COTES.

RAOUX, JOHN. See BOUCHER

RATHBONE, JOHN. Born in Cheshire about the year 1750; died in 1807. English School.

Sale in 1803.

A Pair of small Landscapes, with Figures by Morland . . . . £6 0 0

1830.

*Frederick Benjamin King, Esq.*  
 A Road Scene, in a woody Landscape . . . . 2 0 0

1862.

*Thomas F. Plint, Esq.*

A River Scene, with a Ruined Abbey; and the companion . . . . £3 5 0

Although Rathbone sometimes painted sunny landscapes, yet, judging from most of his works, it would appear that he was a great admirer of Richard Wilson's sweet cool tints. Even in his sunny landscapes we notice that parts of the foliage are cool and blue. In point of merit his works class better with old George Barret's than with Richard Wilson's.

RAUX. See BLAKE.

RAVELLI.

Sale in 1825.

A Pair of Groups of Sheep and Goats . . . . £0 11 0

RAZZI, CAV. GIANNANTONIO, called IL SODOMA. Born at Vercelli, in Piedmont, about 1479; died at Siena in 1549. Pupil of Giovenone. Siennese School.

Sale in 1801.

*William Young Ottley, Esq.*

Madonna, with the Infant Christ and St. John . £185 10 0

READ, CATHERINE. See ROMNEY.

REDFORD.

Sale in 1848.

*Sir Thomas Baring, Bart.*

Roman Peasants playing at the Mora . . . . £5 5 0  
 A Roman Peasant Woman seated . . . . 18 18 0

REGENMORTEL (or REGEMORTER). PETER VAN. Born at Antwerp in 1755; died in 1830. Flemish School.

Sale in 1801.

— *Slade, Esq.*

Two small Landscapes . . . . £1 18 0

1802.

A Landscape: Moonlight . . . . 9 9 0

REICHENBACK.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*

A Fish Market . . . . £4 4 0  
 A Doctor, by Candle-light . . . . 3 8 0  
 The Fortune-teller . . . . 5 4 0

REINA.

Sale in 1836.

Cupid scared by Venus . . . . £1 0 0

REINAGLE, PHILIP, R.A. Born in 1749; died in London in 1833. Pupil of Allan Ramsay. English School.

Sale in 1803.

A Dog seizing a wild Duck . . . . £2 15 0  
 A Hare and Dead Game . . . . 7 7 0

1813.

Two Pictures of Horses . . . . 1 10 0

1823.

*Rev. Edward Balme.*

Pigeons and other Birds . . . . 3 15 0

1827.

*Robert Grave, Esq.*

A Group of Cattle . . . . 4 0 0

1834.

A Wood Scene, with a Waggon and Figures . . . . 14 14 0

View of Part of the Navarino Fleet at Valetta, Malta . . . . .	1836. £79 16 0
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It will be seen by referring to Stanley's edition of Bryan's 'Dictionary of Painters' that Philip Reinagle was a landscape, animal, and panorama painter. His landscapes usually please us very much, and they class well with some of Alexander Nasmyth's. There may not be much 'quality' in the pencilling and manipulation, but, as a rule, we find a great deal of breadth in them. Reinagle's early efforts at animal-painting may disappoint some, only they must be viewed as specimens of a particular period of painting, or at least as examples of a particular type. His son, Richard Ramsay Reinagle, was a successful landscape-painter, and is also remembered as an admirable copyist of the landscapes of the Dutch masters of the seventeenth century. Like his father, he excelled in various branches of the art. We have his copies of the old masters; his original landscapes, which are generally richly coloured views of English scenery, for he was a capital painter of farms and groups of cattle; then again we meet with him as a portrait-painter. It would appear that he made the style of Lawrence his model; and his portraits class very well with Lawrence's, so far as regards costume and general effect, but by examining them closely it will be seen that the handling and pencilling are different. Reinagle's portraits being heavier and more opaque. There are portraits by him which are thinly painted, and are afterwards toned with an inkly glaze, which is agreeable in some parts, but not in others. Reinagle certainly had a clear good eye for landscape-painting, and his portraits are not unfrequently benefited by the sunny landscape backgrounds. There was a third Reinagle, a marine painter, a son of Richard Ramsay Reinagle; he died in 1833, and the reader will find a notice of him in Stanley's edition already referred to. An artist of the name of R. Hilder painted some clever landscapes, which in richness of colouring remind us of the landscapes of R. R. Reinagle, and also of Nasmyth.

## REITCHOOF (or RIETCHOOF).

Sale in 1809. <i>Sir George Pauncefoot, Bart.</i> A Sea Piece, with Shipping . . . . .	£18 7 6
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1838. <i>M. M. Zachary, Esq.</i> Vessels in a Storm, one of which, a Man-of-War, is driven upon the Shore . . . . .	47 5 0
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REMBRANDT, VAN RYN. Born near Leyden in 1606; died in 1669. Pupil of Jacop Izakzen Van Zwanenborg, of Jak Pnaas, and of Peter Lastman. Dutch School.

Sale in 1790. <i>Jacob More, Esq., and Mons. Liss.</i> Portrait of his Wife . . . . .	£12 0 0
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1801. <i>Earl of Besborough.</i> His Own Portrait . . . . . A Portrait of Ephraim Bonus . . . . . Ditto of Jerome Cardan . . . . .	20 8 0 25 4 0 52 10 0
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<i>Right Hon. Sir W. Hamilton.</i> Portrait of the Painter's Mother . . . . .	51 9 0
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1802. <i>W. Beckford, Esq., of Fonthill.</i> The Flagellation of Our Saviour . . . . .	60 18 0
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<i>Countess of Holderness.</i> An Old Woman's Head . . . . . Head of a Rabbi . . . . . Portrait of an Artist . . . . . Portrait of Rembrandt . . . . . A Hermit at Devotion; from the collection of Lady B. Germaine . . . . .	6 16 7 17 52 10 81 18 73 10
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<i>Lord Darnley.</i> A Landscape . . . . .	18 18 0
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<i>Duke of Bridgewater, &amp;c.</i> A Portrait . . . . .	105 0 0
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<i>Sir Simon Clarke, Bart., and George Hibbert, Esq.</i> Tobit anointing his Father's Eyes; from the cabinet of Le Brun . . . . . Samson in the Temple; from the collection of Sir Joshua Reynolds . . . . . A Landscape and Figures . . . . .	126 0 0 50 8 0 252 0 0
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1803. <i>Richard Walker, Esq.</i> Portrait of a Turkish Nobleman . . . . . Head of a Rabbi . . . . .	136 10 0 96 12 0
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<i>Earl of Godolphin.</i> Head of a Man . . . . .	55 13 0
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1804. — <i>Bryan, Esq.</i> Head of a Warrior . . . . . Portrait of a Lady . . . . .	31 10 0 47 5 0
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A Rabbi . . . . . Ditto . . . . . The Fortune-teller . . . . .	£94 10 0 133 7 0 110 5 0
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1806. <i>Sir George Yonge, Bart.</i> Abraham and Hagar . . . . . Heraclitus and Democritus . . . . . Portrait of a Lady . . . . .	43 1 0 110 5 0 84 0 0
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1807. <i>Edward Cox, Esq.</i> The Good Samaritan; from the Calonne Collec- tion . . . . . A Woman looking out of a Window . . . . .	94 10 0 262 10 0
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1808. <i>Sir Richard Sullivan, Bart.</i> A Rabbi seated in a Chair . . . . .	252 0 0
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1813. <i>M. La Fontaine.</i> Portrait of his Wife . . . . .	120 15 0
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<i>John Willett Willett, Esq.</i> Portrait of his Mother plucking a Fowl. Bought in at . . . . . Naaman cured of his Leprosy. Bought in at . . . . .	95 11 0 262 10 0
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1815. <i>Edward Cox, Esq.</i> A Candle-light Scene, with Figures; a drawing from the Calonne Collection . . . . . The Seven Windmills; a drawing from the Knapton Collection . . . . . The Good Samaritan; from the Calonne Collec- tion . . . . .	2 10 6 10 10 0 147 10 0
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1816. <i>Henry Hope, Esq.</i> Portraits of the Burgomaster Pancras and his Wife . . . . .	300 6 0
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1819. <i>John Knight, Esq.</i> A Head . . . . .	26 5 0
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<i>Earl of Upper Ossory.</i> Portrait of a Young Female . . . . . Portrait of an Old Lady . . . . .	158 11 0 246 15 0
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<i>Lord Charles Townshend.</i> A Lady with a Fan . . . . .	745 10 0
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1821. <i>John Webb, Esq.</i> The Tribute Money . . . . .	86 2 0
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1823. <i>George Watson Taylor, Esq., M.P.</i> A Philosopher; from the Le Brun Collection . . . . . Landscape, with a View of a Château, &c. . . . .	32 11 0 367 10 0
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1826. <i>Admiral Lord Radstock.</i> A Portrait of Rembrandt's Cook at a Window, with a Knife in her Hand . . . . . Portrait of the Comtable de Bourbon . . . . . Portrait of Himself; from the collection of the Duc de Valentinois . . . . . A Landscape, with Figures by Teniers . . . . .	79 16 0 215 5 0 299 5 0 136 10 0
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1827. <i>Duke of Bedford.</i> A Girl leaning over the Wicket of a House Door . . . . .	210 0 0
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1828. <i>Earl of Carysfort.</i> Portrait of Himself . . . . .	69 6 0
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<i>M. M. Zachary, Esq.</i> Portrait of his Wife as Lucretia; from the col- lection of M. Lepeyrioue . . . . .	115 0 0
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1829. <i>Lord Gwydir.</i> Portrait of a Burgomaster . . . . . A small Portrait of a Burgomaster . . . . . A Girl entering a Bath . . . . .	110 5 0 22 1 0 173 5 0
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<i>A Landscape, with Figures by Teniers . . . . .</i>	107 2 0
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<i>Viscount Ranelagh.</i> The Piping Boy; from the Orleans Collection . . . . .	51 9 0
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<i>George Hibbert, Esq.</i> An Interior, with Tobit anointing his Father's Eyes; from the collection of M. Geld-meister Tobit and the Angel . . . . .	108 3 0 94 10 0
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<i>Richard Mortimer, Esq.</i> Haman in the presence of Queen Esther and Ahasuerus; from the Calonne Collection . . . . .	573 0 0
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1830.	
<i>Sir Thomas Lawrence, P.R.A.</i>	
Bathsheba . . . . .	£157 10 0
The Wife of Potiphar accusing Joseph . . . . .	598 0 0
1831.	
<i>Hon. Mr. Vernon.</i>	
Portrait of Rembrandt's Mother; from the Hesse Cassel Collection . . . . .	63 2 0
Bathsheba at the Bath; from the collection of Sir Thomas Lawrence . . . . .	160 13 0
1832.	
<i>Earl of Mulgrave.</i>	
The Jew Bride . . . . .	120 15 0
1833.	
<i>Chevalier Sebastian Erard.</i>	
Portrait of his Mother, in a Cap and a Black Dress and Frill . . . . .	220 10 0
1834.	
<i>Viscountess Hampden.</i>	
Head of an Old Man . . . . .	47 5 0
The Descent from the Cross . . . . .	139 0 0
1836.	
<i>Henry John Hinchcliffe, Esq.</i>	
Portrait of a Dutch Pensionary . . . . .	135 9 0
1830.	
<i>Sir Charles Bagot, G.C.B.</i>	
Head of an Old Woman in a Green Velvet Bonnet . . . . .	56 14 0
1830.	
<i>John Knight, Esq.</i>	
A Landscape; Morning . . . . .	341 5 0
1840.	
<i>Sir Simon H. Clarke, Bart.</i>	
The Standard Bearer; formerly in the Robit Collection . . . . .	810 0 0
The Tribute Money; from the Robit Collection . . . . .	630 0 0
Rembrandt's Wife represented in Profile, with both Hands placed on her Waist; from the Robit Collection . . . . .	142 16 0
1841.	
<i>Hon. Lady Stuart.</i>	
Portrait of a Gentleman . . . . .	157 0 0
1842.	
Portrait of the Artist . . . . .	81 18 0
1844.	
<i>Jeremiah Harman, Esq.</i>	
The Entry of Godfrey of Bouillon into Jerusalem . . . . .	45 3 0
Portrait of a Jewish Rabbi; from the Duke of Argyll's collection . . . . .	435 10 0
The High Priest in the Holy of Holies . . . . .	157 10 0
The 'Ecco Homo' . . . . .	111 7 0
1848.	
<i>William Wells, Esq.</i>	
Portrait of a Man in a rich Dress . . . . .	183 15 0
Portrait of a Young Lady . . . . .	65 2 0
The Artist's Mother; from the collection of the Chevalier Erard . . . . .	252 0 0
1848.	
<i>Richard Sanderson, Esq.</i>	
A Philosopher in an Arched Apartment; from Mr. Bryson's collection . . . . .	70 7 0
1850.	
<i>Count de Morngy.</i>	
Portrait of a Man with a Black Velvet Cap . . . . .	367 10 0
The Raising of Lazarus . . . . .	388 10 0
1850.	
<i>Earl of Ashburnham.</i>	
A Mathematician and his Pupils; from Sir Thomas Dundas's collection . . . . .	1,050 0 0
Portraits of Rainier Anso and his Mother; from Sir Thomas Dundas's collection. Bought in at . . . . .	420 0 0
1856.	
<i>Samuel Rogers, Esq.</i>	
The Emancipation of the United Provinces; an Allegorical Composition of many Figures; from the collections of Sir Joshua Reynolds and Benjamin West . . . . .	63 0 0
A Forest Scene, with Horsemen and a Beggar on a Road; from the collections of Sir J. Reynolds and Benjamin West . . . . .	262 10 0
Portrait of the Artist, in a Crimson Dress and Brown Cloak edged with Fur; from the collection of the Earl of Carysfort . . . . .	325 10 0
1858.	
<i>Colonel Hugh Baillie.</i>	
A Head of Christ; from the collection of Benjamin West . . . . .	64 1 0
1861.	
<i>Charles Scarisbrick, Esq.</i>	
Portrait of Rembrandt in a Brown Dress edged with Fur . . . . .	52 10 0

1802.	
<i>Thomas Garle, Esq.</i>	
A Portrait of Rembrandt . . . . .	£152 8
1863.	
<i>John Allnutt, Esq.</i>	
A Lady in a Black Silk Dress seated in an Arm-chair . . . . .	672 0 0
As the present Dictionary is not a biographical one, the writer is at liberty to commence at once his descriptive notes on the works and style of this great painter; yet, as the incidents of his life are interesting, whilst being very differently told, it may be desirable to say a word or two on the same. Campo Weyerman, in his 'Lives of the Painters,' published in 1729, furnishes us with a brief outline of his early history, speaks of the 'old mill,' but prosaically, leaving it for later writers and lovers of Rembrandt to poetise on the 'old corn mill.' Weyerman also speaks of the 'grammar school,' and Rembrandt's early love for the art of painting, and notices, finally, the masters from whom he is said to have received instruction. Little is known of any of them, so the reader must study Rembrandt without their aid, and must approach his works under the impression that their author was not only a great, but a very original painter. In proceeding with his sketch, the reader will find rather a long account of Rembrandt in the Rev. J. T. James's 'Lives of the Dutch Painters,' published in 1822. In this work the general outline of Rembrandt's life may be correct, but the anecdotes must be taken for what they are worth, as well as Mr. James's endorsement of Rembrandt's character as a penurious and avaricious man. Two years after the publication of Mr. James's book a much better sketch was published from the pen of Mr. C. J. Nieuwenhuys; it is a neat business-like sketch, and we feel that for the first time the records of the life of this great painter are put into 'form.' In addition to former sketches, this review contains interesting transcriptions from archives preserved in the city of Amsterdam relative to the monetary and private affairs of Rembrandt. Mr. Nieuwenhuys does not agree with Mr. James in stating that Rembrandt despised the advantages of travelling and studying in Italy, for he tells us 'Rembrandt purchased at a high price casts from antique marbles, paintings, drawings, and engravings, by the most excellent Italian masters, to assist him in his studies, and which are mentioned in the inventory of his goods when seized for debt.' Mr. Nieuwenhuys evidently has no faith in the anecdotes which are told of Rembrandt's penurious propensities; on the contrary, he believes the liberality of his disposition embarrassed his latter days. Two years after the publication of Mr. Nieuwenhuys's book, an amateur, bearing the initials 'T. W.,' published a descriptive catalogue of Rembrandt's prints, prefaced by a short life of the great master. When speaking on the date of Rembrandt's death, the writer says, 'According to this, it would appear that Rembrandt and his wife were both dead in 1665; but Mr. Josi subsequently discovered an undoubted picture by him, which he considers to be a portrait of the Burgomaster Six, with an authentic date of 1667. This picture is now in the possession of Lord Aylesford. It does not sufficiently resemble Six to conclude that it is a portrait of that illustrious individual, but is apparently that of a Swede, and this brings us to the consideration of a curious circumstance. Baldinucci tells us, but his account is not credited, that Rembrandt retired to Sweden, and died there poor, about 1670. It is remarkable that Mr. Woodburn, whose judgment of art is well known, being very recently at Stockholm, discovered there a superb picture by Rembrandt, not only a genuine specimen of the best talent of the master, but representing an historical event in Swedish history. It is the Conspiracy of Ziska, containing eleven figures the size of life, "unfinished," says Mr. Woodburn, "but fine in expression, and of surprising effect." We may perhaps at last fairly conclude that Rembrandt, after his insolvency, did actually retire to Sweden; that he painted there for several years, and died, probably at Stockholm, about 1670. That he did not die at Amsterdam is now certain, as Mr. Josi searched every register in that city, from 1650 to 1680; it remains still to search those of Stockholm.' Bryan says that Rembrandt died in 1674 at Amsterdam, but we are justified in placing more reliance on the following note from Mr. George Stanley's 'Synopsis of Dutch and Flemish Painters,' published in 1855: speaking of Rembrandt, he says, 'The date of his death has been variously reported, but it would seem erroneously, from the discovery of the registers of deaths and burials in the Westerkerk at Amsterdam, in the latter of which the entry is "Tuesday, the 8th of October, 1689, Rembrandt Van Ryn, painter, on the Roosekrift, opposite the Maze, leaving two children." Those who wish to be acquainted with the history of the man as well as the painter will do well in dismissing from their mind the scandalous anecdotes to be found in most of his biographers relating to his habits and morals. A recent publication in Amsterdam has vindicated his character in these respects, and thrown a light on many parts of his history that have hitherto been obscure and unsatisfactory, and occasioned false conclusions. The work alluded to is "A Lecture on the Life and Merits of Rembrandt Van Ryn," by P. Scheitema, published at Amsterdam in 1853 in Dutch.' Many are better acquainted with, and	

perhaps more interested in, Rembrandt's etchings than with his pictures. All lovers of art are supposed to feel a greater or less pleasure in studying, like 'Mr. Fairlie,' the beauties of Rembrandt's etchings, whilst the price lately given for one is a good appendix illustration to the following note by Mr. Gullick: 'The marketable value of Rembrandt's etchings has of late years risen amazingly. The "Christ healing the Sick," called "the hundred guilder print," as having once fetched that price—about £10, then considered enormous—would now command, if a good impression, perhaps as many guineas as guilders. The presence or absence of scarcely perceptible appearances in the impressions, indicating the exact state of the plate, will cause the most startling differences in the value. Of the portrait of Rembrandt with a sword, hence called "the Sabre Print," only four impressions are known, and for one of these a Mr. Holford is said to have paid 400 guineas.' The writer believes that the Mr. Holford here referred to died many years ago; he appears to have been a great collector of prints of various schools, for which he was always willing to give the best prices. An anecdote is told of this gentleman. It appears that he was in the habit of obtaining his prints chiefly through one agent, who at the last offended his patron by refusing to buy some of his sheep. 'I have purchased many things of you,' said the connoisseur, 'and now I ask you to buy some of my sheep, as they are the best I have had on my estate for many years, and, if I cannot induce you to purchase more, at least you will oblige me by buying two.' The print-seller reminded his patron that he was neither a farmer nor a butcher, and therefore had no fancy for live mutton. On receiving this reply, we are told that the lover of Rembrandt's etchings left the print-seller's studio in pique, and never troubled him afterwards. Referring again to Mr. Gullick's observations on the quality of Rembrandt's etchings, and the points which distinguish the valuable from the comparatively worthless specimens, the reader can study for himself the contents of Adam Bartsch's 'Life of Rembrandt,' published in 1797. The book contains a catalogue of his prints, and memoirs of some of his principal followers. In the same work are some plates engraved for the assistance of those who are desirous of studying his etchings scientifically; whatever may be their value, the idea is ingenious. The plates contain passages from Rembrandt's original etchings, varying from a head, to some of the most insignificant strokes of the 'point' or etching tool, and by the side of each we have facsimiles of the copies. The object, of course, is to show how the latter may be detected when the opportunity is afforded of placing the original and the copy side by side. In Bartsch's book are likewise some curious engravings intended to exhibit different states of the plates, and are illustrations of what are termed different impressions. The preceding notes may be of use in showing the reader how to proceed in sketching a life of Rembrandt, or a life of any other painter. The story may be explained in this way:—Whilst all love the works of the fine old masters, yet few are disposed to investigate the annals of the 'everyday life' of these great men. The stories and anecdotes which are told of the old painters, and which writers have the courage to repeat over and over again in every new work on the history of painting, as a matter of course worry us; but there the matter ends, and we must feign to be content with what we have, because we have no materials at hand to assist us in drawing up a better and more faithful sketch of the life of a favourite painter. We can only console ourselves by remembering that there are some people, like Mr. Nieuwenhuis, whose love for art is not simply confined to the works of the great masters, but who are energetic enough to spend time and labour in furnishing the world with brief, yet truthful, biographies of the painters who have done so much to afford us pleasure—themselves too often so ill requited. In completing our sketch it but remains for us to follow our usual plan of saying a few words on the 'style' of the painter. As regards his subjects, the sale notes show us that they are very various. All his works are good, but we find more 'quality' and 'taste' in his portraits than in his other subjects. His portraits are universally admired. We cannot study the best examples without being impressed with the feeling how much our great Reynolds must have studied and admired them. We do not mind saying that he was in a great measure indebted to Rembrandt for many of those wonderful examples of 'colour' painting which gave a new life, a kind of inspiration, to the English School of his day. Reynolds's master, Hudson, has left us some elegant portraits of children; yet there is nothing in his works which can be called Titianesque or Rembrandtish. We often find the same 'square' pencilling in Hudson's portraits that we see in Reynolds's. Yet there is something very different in the texture of Reynolds's 'first' painting, for his portraits will bear toning with a transparent Rembrandtish glaze almost to any degree; but Hudson's will not stand the same process; no more will Kneller's, notwithstanding that Kneller was one of Rembrandt's pupils. We easily recognise Rembrandt's portraits when we see them in a picture gallery, but if we are afforded an opportunity of examining several at once we find how much difference there is in the *modus* or workmanship of them;

and much versatility may be traced in the handling of them. In some examples the texture is smooth, at other times wiry, as though the first colouring had been scraped with a sharp instrument, and afterwards glazed with a layer of transparent colour, the high lights and prominences being subsequently expressed by broad and liquid strokes of the pencil. When Rembrandt pencilled in this way we usually notice that the red touches in the corners of the eyes and about the mouth and nostrils are dark and subdued; that is, the usual brilliancy of these touches is reduced. We know that Rembrandt in his portraits did not always trust to 'impasto' for effect, for we have powerful and effective heads by him which are comparatively thinly painted; the features especially are marked in with thin dark strokes of the pencil. On some of his most brilliant and richly glazed portraits we can detect surface touches of clear fresh-looking colour. To many these touches have the appearance of retouches by the hand of a restorer; yet these are Rembrandt's own touches, and he most likely introduced them when considering his work too much lowered in tone. Although all the features are painted in a masterly manner in Rembrandt's portraits, yet the great power of the artist is seen in the eyes, and they give that marvellously illusive appearance to a fine example, particularly if the picture has a glass before it. Rembrandt's religious and historical works are singularly homely and realistic in style; there is even a burlesque character about them. As a rule, he tried to paint his models truthfully, and without any attempt at flattery. Some of his nude figures are miserably bony, whilst others have a dropsical appearance. But if we do not like the bodies we can always return to the heads, and are sure to find them well worthy of study. Whilst ready to admit that Rembrandt's pictures are always as it were intrinsically well painted, yet we should lose much of the pleasure which we take in them were it not for the fine colouring of them, and for the glorious effects of 'light and shade' sometimes exhibited as the phenomena of sunlight, but perhaps more frequently of torchlight. Numerous painters of various schools have made 'sunlight' and 'torchlight' their daily study, but Rembrandt in his best works beats them all; and their most successful effects seem sudden and violent when compared with Rembrandt's, with his effects of depth without darkness, and his lovely gradation tints, which may be best studied in his small interiors. Some of the Dutch painters of torchlight scenes have shown in their works how well they could cast a haze of transparent golden tints about their figures; but then the charm too often ends here; all beyond, all in the background, is mere paint, all appears heavy and opaque. Now, on the other hand, Rembrandt would give space and relief to the inferior parts in the backgrounds of his pictures. That haze which he used to throw over his works gives a stereoscopic effect to every part, so that we can feel that there is room for us in the picture, and that we can pass between the figures in the subjects, or can pass round them. The walls, furniture, and accessories of Rembrandt's pictures are so well painted that we can study them with pleasure by themselves, or without the principal figures. Rembrandt's landscapes are interesting because they show how his feeling for colour could be adapted to landscape-painting, so as to be subservient to the laws of aerial perspective. Some of his landscapes are little more than monochromatic pictures, his favourite colour being a rich brown, with its neutral tints. He appears to have been fond of this style of painting, and occasionally made studies of figures in brown and white, over which he would pass a transparent glaze, afterwards introducing a little lake or pink in the features. There is so much spirit in these studies, and the gradation tints are so agreeable, that the absence of colour is hardly observable. It will be found that even in his most valuable cabinet pictures Rembrandt was not lavish of his colours; that is, he did not care to introduce a great variety of colours; on the contrary, he always sought to avoid rank and painful contrasts. He so contrived his brilliant effects of 'light and shade' as to give a share of the charm to every part, either by direct reflection or otherwise. The warm transparent haze given by the principal light is so skillfully transfused that we hardly know where it commences or where it ends. In Rembrandt's cabinet pictures representing small figures it will be seen that the finishing of the heads is different from Gerard Dow's manner of finishing them. Rembrandt's are not so firmly painted, in fact, are not so highly finished, and are generally very yellow and transparent in tone. Bryan refers to a painter of the name of N. Drost as one of Rembrandt's School. Drost painted powerful heads; some of them, when seen from a little distance, remind us more of Guercino than of Rembrandt. He loaded his pictures with colour, particularly on the high lights, in a manner that seems almost extravagant. The impasto is in mountains. Sandrart speaks very highly of Paulitis as a clever pupil of Rembrandt.

RENI, GUIDO, called GUIDO. Born at Calvenzano, near Bologna, in 1575; died in 1632. Pupil of Denis Calvart and of the Caracci. Bolognese School.

Sale in 1763.

<i>Earl Waldegrave.</i>		
St. Sebastian		£24 3 0
The Martyrdom of St. Andrew		28 15 6
Susanna and the Elders		173 5 0

1801.				<i>John Knight, Esq.</i>	
The Infant Saviour sleeping on the Cross	£52 10 0			'ortune Flying. Bought in at	£263 10 0
<i>Right Hon. Sir William Hamilton.</i>				The Genius of Music blinding Cupid	42 0 0
Study of a head	4 4			Ecce Homo	32 11 0
Ditto	5 15			Susanna and the Elders. Bought in at	194 5 0
Ditto of a Boy	7 7			Venus and Cupid	99 15 0
David with the Head of Goliath	39 18			Lucretia	48
Cupid and Psyche	152 5 0			Head of a Magdalen	48
— <i>Slade, Esq.</i>				1821.	
St. Sebastian	27 6 0			<i>Marchioness of Thomond.</i>	
<i>William Young Ottley, Esq.</i>				A Sleeping Cupid, in a Landscape	5 0
St. Jerome	189 0 0			<i>John Webb, Esq.</i>	
St. Peter; from the Aldobrandini Apartment, Palace Borghese	600 0 0			Sports of Cupid	46 4 0
The Madonna Dolorata; from the Borghese Palace	399 0 0			The Patron Saints of Bologna; from the collections of Marshal Talleyrand and Braunkamp	141 15 0
1802.				1823.	
<i>William Beckford, Esq., of Fonthill.</i>				<i>George Watson Taylor, Esq., M.P.</i>	
A Magdalen	27 6 0			The Magdalen accosted by an Infant Angel	325 10 0
Lucretia; from the collection of M. Le Rouge	189 0 0			Head of St. Peter; from Mr. Agar's collection	31 10 0
<i>Duke of St. Albans.</i>				The Martyrdom of St. Apollonia; from the Orleans Collection	420 0 0
A Magdalen	105 0 0			<i>David Garrick, Esq.</i>	
Hero and Leander; from the collection of M. de Calonne	30 15 0			Landscape, with small Figures of Pinabel and Bradamante	40 19 0
<i>Guy Head, Esq.</i>				St. Jerome	94 10 0
The Infant Christ sleeping on the Cross	94 10 0			St. John	226 5 0
<i>Sir Simon Clarke, Bart., and George Hibbert, Esq.</i>				1824.	
Christ Crowned with Thorns; from the Orleans Collection	189 0			<i>Sir Mark Masterman Sykes, Bart.</i>	
A Sibyl; from the Orleans Collection	316 0			St. Peter	178 10 0
— <i>Nesbitt, Esq.</i>				1826.	
The Virgin and Child; from the Calonne Collection	34 13 0			<i>Admiral Lord Radstock.</i>	
1803.				Head of St. Jerome; from the Colonna Palace	89 5 0
A Cupid; from the collection of the Countess de Verruë	78 15 0			Portrait of a Magdalen; from the Colonna Palace	52 10 0
<i>George Graves, Esq.</i>				St. Peter Repentant; from the Vatican	252 0 0
St. Jerome	4 0			The Ecce Homo	183 15 0
<i>Earl of Godolphin.</i>				1828.	
Lucretia	31 10 0			<i>Charles Birch, Esq.</i>	
1804.				St. Peter; from the Colonna Palace	89 5 0
— <i>Boxellis, Esq.</i>				<i>Earl of Carysfort.</i>	
St. Jerome	36 4 6			The Decollation of St. John; from the Orleans Collection	105 0 0
Charity	147 0 0			1829.	
Cupid asleep	357 0 0			<i>John Robert Udny, Esq.</i>	
St. Jerome	81 18 0			An oval Head of St. Sebastian	55 11 0
St. Augustine; from the Capo di Monte	65 2 0			The Virgin mourning over the Body of the Dead Christ	0 0
The Holy Family; a sketch from the Doria Palace	65 2 0			<i>George Hibbert, Esq.</i>	
A Magdalen; from the Palazzo Ghizi	241 10 0			Christ Crowned with Thorns; from the Orleans Collection	60 18 0
— <i>Bryan, Esq.</i>				1830.	
Europa	37 16			<i>R. Westall, Esq., R.A.</i>	
1805.				Fortune	105 0 0
The Magdalen in the Desert	514 10 0			1832.	
1807.				<i>George Watson Taylor, Esq., M.P.</i>	
<i>Edward Cole, Esq.</i>				The Assumption of the Virgin	1,102 12 0
The Virgin, with the Infant Saviour and St. John, attended by Saints	110 5 0			<i>Sir Francis Morland.</i>	
Abigail soliciting David to pardon her Husband; formerly in the collection of Augustino Franzoni, of Genoa	304 10			The Mater Dolorosa; from the Borghese Palace	115 10 0
The Madonna and Child; from the collection of Dr. Newton, Bishop of Gloucester	58 16 0			1833.	
1813.				<i>Alexander Day, Esq.</i>	
<i>James Poole, Esq.</i>				Pharaoh's Daughter presenting the Infant Moses to her Father; from the Bolognelli Palace	52 10 0
St. Sebastian	79 16 0			1836.	
A Landscape, with a Figure of the Magdalen. Bought in at	78 15 0			<i>John Parke, Esq.</i>	
Christ Expiring on the Cross. Bought in at	367 10 0			The Holy Family; an interior	53 11 0
1816.				1839.	
<i>Henry Hope, Esq.</i>				<i>John Knight, Esq.</i>	
St. John carressing the Lamb	42 0 0			Pandora	183 15 0
The Force of Love	59 7 0			1840.	
Cleopatra	85 1 0			<i>Sir Simon H. Clarke, Bart.</i>	
A Magdalen; from the Orleans Collection	220 10 0			Head of a Magdalen, with her Hand on her Breast, which is nearly covered by her Hair.	430 10 0
Salvator Mundi	215 5 0			The Magdalen seated, with the Alabaster Vase in the background	210 0 0
A Magdalen	131 5 0			1844.	
1819.				<i>Jeremiah Harman, Esq.</i>	
<i>W. N. Hewett, Esq.</i>				The Magdalen, in Adoration	106 1 0
The Virgin at Work; from Mr. Purling's collection	325 10 0			Head of the Infant Saviour, embracing St. John	409 10 0
				The Infant Christ sleeping; a finished study	160 13 0
				<i>John Penrice, Esq.</i>	
				Lot and his Daughters leaving Sodom; from the Lanciotti Palace, Rome, and the collection of the second Marquis of Lansdowne	1,680 0 0
				Susanna and the Elders; from the Lanciotti Palace, at Rome	915 0 0

1848.		
<i>William Wells, Esq.</i>		
Head of St. Peter	£13 1 0	
A Sibyl in a White Dress and Blue Drapery, and a White Turban on her Head	357 0 0	
1850.		
<i>Earl of Ashburnham.</i>		
Bacchus and Ariadne, with Nymphs and Satyrs, on the Shore of the Isle of Naxos; from the Earl of Essex's collection	420 0 0	
Lucretia Stabbing Herself	409 10 0	
St. Peter in Prayer	325 10 0	
1861.		
<i>Charles Scarsbrick, Esq.</i>		
St. James, in a Green and Orange Drapery, his Eyes raised to Heaven, his Hands clasped in Prayer, a Staff resting against his Arm; from King Louis Philippe's Gallery	1,312 10 0	
If not the grandest and most powerful painter of the Bolognese School, Guido has a fair claim to be called the sweetest and most refined follower of the Caracci. His subjects are well described in the sale notes; and he especially excelled in representations of the Holy Family, attended by infant angels. Guido's life-sized portraits possess considerable merit; he was successful in giving dignity to them. The flesh tints are usually rather yellow in tone, but the effect is often relieved by the introduction of masses of red, either in the form of curtains or drapery. Judging from the character of the heads, they appear to be good likenesses. Occasionally his portraits are treated more simply than those already described, the sitters being represented in tight dresses with large collars, whilst the background is plain or merely relieved by a little stonework. His single figures of angels and Madonnas are beautifully drawn, and are characterised by a clearness and precision of handling which we never see in the works of his imitators. They are delicately, or rather palely coloured; he gave a gritty or mineral-like texture to the flesh tints, probably produced partly by the dryness of his vehicle. Sometimes he ventured to heighten the expression of the high lights by a few wavy strokes of a still lighter colour; and he usually introduced in the face-shadows a pale brownish red, which has the same dry appearance as the high lights. Giovanni Antonio Fasolo's pictures are coloured a little in emulation of Guido. He bestowed a considerable amount of labour on his works, but they are sometimes wanting in spirit. Francesco Gessi is spoken highly of as a pupil or follower of Guido. His single figures of the Madonna are treated in a simple and pleasing manner, and remind us a little of Sasso Ferrato. Like Sasso Ferrato, he bestowed a great deal of time on the painting of the hands.		
RENNETT.		
Sale in 1802.		
A Pair of Views in Paris	£9 19 6	
Ditto	9 9 0	
REYNOLDS, SIR JOSHUA, P.R.A. Born at Plympton, in Devonshire, in 1723; died in 1792. Pupil of Thomas Hudson. English School.		
Sale in 1801.		
<i>Count Ugolino.</i>		
A Sketch for the large Picture	£19 8 6	
<i>Hon. Sir William Hamilton.</i>		
A Bacchante	131 5 0	
<i>— Slade, Esq.</i>		
A whole-length Portrait of a Lady, with a Child; unfinished	8 18 6	
1802.		
<i>Duke of Bridgewater, &amp;c.</i>		
Cupid and Psyche	241 10 0	
1803.		
Head of Count Ugolino	9 19 6	
1806.		
<i>Marquis of Lansdowne.</i>		
Portrait of the Marquis of Granby, with the Plains of Minden in the distance	12 1 6	
Portrait of Colonel Barré, with the supposed View of North America in the distance	15 15 0	
1813.		
<i>John Willott Willett, Esq.</i>		
A Girl warming her Hands	52 10 0	
The Strawberry Girl	204 15 0	
St. John	162 15 0	
1815.		
Whole-length Portrait of a Lady	29 8 0	
1816.		
<i>Henry Hope, Esq.</i>		
Hope nursing Love	168 0 0	
The Snake in the Grass	163 16 0	
1819.		
<i>John Knight, Esq.</i>		
St. Agnes. Bought in at	43 1 0	
<i>Earl of Upper Ossory.</i>		
Study of an Eagle	£28 7 0	
1821.		
<i>John Webb, Esq.</i>		
Portrait of Lady Littleton	32 11 0	
<i>Marchioness of Thomond.</i>		
Designs for the Compartments of the Window of New College, Oxford, which were copied in stained glass by Jarvis:—		
Portraits of Sir Joshua Reynolds and Jarvis as Shepherds at 'The Nativity'	430 10 0	
A Peasant Girl and Children, with a Torch; the companion	420 0 0	
A Shepherd Boy and Dog, with a Ruined Co- lumn in the foreground	630 0 0	
St. John and the Lamb	183 15 0	
Charity	1,575 0 0	
Faith	420 0 0	
Hope	682 0 0	
Temperance	630 0 0	
Justice	1,165 0 0	
Fortitude	715 0 0	
Prudence	347 0 0	
Dido on the Funeral Pile	735 0 0	
Portrait of Admiral Lord Rodney; his right Arm resting upon an Anchor	120 0 0	
Nymph and Cupid; called 'The Snake in the Grass'	335 10 0	
Whole-length Portrait of the Duchess of Marl- borough, with a Landscape Background	94 0 0	
Head of a Satyr and Bacchanalian Nymph after Rubens	26 5 0	
Portrait of a Nobleman; after Vandyck	54 12 0	
Portrait of an Officer	3 13 6	
Ditto of the Hon. Mrs. Stanhope	42 0 0	
St. Peter; unfinished	10 10 0	
Portrait of a Gentleman	9 19 6	
A woody Landscape	68 5 0	
A Girl's Head	38 17 0	
Portrait of Mrs. Rainsford, in a Hat and White Feathers	57 15 0	
An elderly Man seated in a Chair; called 'Resig- nation'	131 5 0	
Portrait of Lady Hamilton	212 2 0	
Portrait of Himself in Spectacles	105 0 0	
A View from Richmond Hill	162 15 0	
A Girl seated, embracing a Kitten	309 15 0	
Portrait of the Hon. Mrs. Stanhope	105 0 0	
Ditto of a Female, drawing	106 1 0	
Ditto of Mrs. Hartley as a Bacchante, with an Infant on her Shoulder	304 10 0	
Ditto of a Young Girl with a Scarlet Muff	267 15 0	
The Gipsy Fortune-teller	252 0 0	
The Piping Shepherd-boy	430 0 0	
Whole-length Portrait of Mrs. Mathews, with a Spaniel	49 7 0	
Portrait of Lady Ilchester sitting between her two Children	74 11 0	
A Piping Satyr; after Jordaens	11 0 6	
Portrait of Sir Joshua when Young	31 0 0	
Ditto of a Lady, with a Hat and Feathers; un- finished	31 10 0	
Ditto of the Earl of Shelburne, afterwards Marquis of Lansdowne	21 10 6	
Hope nursing Love	225 15 0	
Landscape and Figures; in the style of S. Rosa	44 2 0	
Study for the Head of King Lear	36 15 0	
Head of an Old Man	32 11 0	
A Young Shepherdess, with Lambs	220 11 0	
A small Study for the Equestrian Portrait of Lord Ligonier	21 0 0	
Sketch after Raffaele's 'School of Athens'	16 16 0	
An oval Picture of St. John	32 0 6	
An early Portrait of Sir Joshua, sitting with a Paper in his Hand	22 0 0	
'Contemplation'	152 5 0	
A whole-length Portrait of the Earl of Dunmore in a Highland Dress	119 14 0	
A Girl's Head, with a String of Pearls inter- woven in her Hair	44 2 0	
Portrait of an Officer	11 0 6	
Ditto of Miss Basil	21 0 0	
Ditto of an Officer	22 1 0	
Ditto of Mrs. Hartley (the actress), as Jane Shore	19 7 6	
Portrait of a Lady	10 10 0	
Infant St. John, with a Lamb	75 12 0	
The Captive; a study	29 8 0	
Portrait of Sir Joshua Reynolds, with a Book	245 14 0	
A Bacchante, with a Young Satyr on her Back	24 3 0	
Portrait of a Nobleman, with a distant View of the Escorial	11 0 6	
A Female Portrait; painted by Sir Joshua when at Rome	13 2 6	
The Bard; a large sketch	22 11 6	
Head of an Old Man	6 6 0	
Head of Mrs. Siddons; first study	11 11 0	



1823.		1856.	
<i>George Watson Taylor, Esq., M.P.</i>		<i>Samuel Rogers, Esq.</i>	
Portrait of Dr. Johnson . . . . .	£193 10 0	The Sleeping Girl . . . . .	£157 10 0
Ditto of Signor Baretti, reading . . . . .	105 0 0	Richmond Hill; from the Marchioness of Thomond's collection . . . . .	451 10 0
Ditto of Arthur Murphy . . . . .	94 10 0	Cupid and Psyche . . . . .	472 10 0
Ditto of Earl Macartney . . . . .	35 14 0	'Puck,' as Robin Goodfellow . . . . .	1,029 0 0
Ditto of Mrs. Siddons, as the Tragic Muse . . . . .	1,837 10 0	A small whole-length of the Marquis of Huntley; after Vandeyck . . . . .	57 15 0
1824.		'The Mob Cap'; the principal Figure in 'The Infant Academy' . . . . .	
<i>J. W. Steers, Esq.</i>		A Girl with a Bird . . . . .	
Head of Omar; a sketch . . . . .	32 11 0	A Girl Sketching; from the Marchioness of Thomond's collection . . . . .	
1827.		The Strawberry Girl . . . . .	
Portrait of the late Marquis of Rockingham . . . . .	19 19 6	A romantic woody Landscape, intersected by a Stream of Water . . . . .	
<i>Lord de Tabley.</i>		1859.	
Design for 'The Snake in the Grass' . . . . .	89 5 0	<i>Hon. Edmund Phipps.</i>	
A Boy reclining in a Chair . . . . .	162 15 0	A small whole-length of Charles, Earl of Harrington . . . . .	
A Boy holding a Bunch of Grapes . . . . .	168 0 0	His Own Portrait in a Robe, holding a Book; from the Marchioness of Thomond's collection . . . . .	
A Girl holding a Kitten to her Breast . . . . .	273 0 0	Portrait of Mrs. Nesbitt in a White Dress, with a Dove . . . . .	
A whole-length Portrait of Earl Moira . . . . .		'Contemplation'; a Portrait of Mrs. Robinson seated near the Sea . . . . .	
1828.		Portrait of a Gentleman, in a Red Coat and Drab Waistcoat . . . . .	
<i>Earl of Carysfort.</i>		1860.	
A Nymph bearing an Infant Bacchus on her Shoulder . . . . .	105 0 0	<i>Henry Wallis, Esq.</i>	
'The Snake in the Grass' . . . . .	260 0 0	Portrait of Miss Reynolds; from the collection of H. Munro, Esq. . . . .	
A Portrait, and one other . . . . .		43 1 0	
1829.		1862.	
<i>Lord Gwydir.</i>		<i>W. W. Burdon, Esq.</i>	
A whole-length Portrait of the Duchess of Argyll . . . . .	69 3 0	Portrait of the Countess of Galloway . . . . .	
The Riposo . . . . .	1,995 0 0	1863.	
1830.		<i>John Albutt, Esq.</i>	
Portrait of a Gentleman . . . . .	28 17 6	Portrait of the Marquis of Granby; his left Hand resting on the Back of his Horse . . . . .	
Ditto of Earl St. Vincent . . . . .	94 10 0	A fancy Portrait of a Lady . . . . .	
<i>Sir Thomas Lawrence, P.R.A.</i>		Two squeezing the Juice of the Grape into the Mouth of the Infant Bacchus . . . . .	
A Landscape, with Cattle and Figures . . . . .	126 5 0	278 5 0	
Portrait of Himself seated at his Easel . . . . .	117 12 0	1868.	
Ditto of a Lady, with Landscape background . . . . .	173 5 0	<i>W. Kinleside Gratwicke, Esq.</i>	
'Contemplation' . . . . .	166 19 0	Portrait of Mr. Chamier . . . . .	
Head of a Man . . . . .	8 8 0	51 9 0	
Head of a Female bearing a Vase of Water; after Raffaello . . . . .	75 12 0	Our art libraries are well furnished with many interesting and carefully compiled sketches of the life of our great Reynolds; our portfolios are richly stocked with fine engravings from his works; whilst more time has been spent in cataloguing or registering his pictures than we find bestowed on any other master of the English School. The details of his life are interesting, and his lectures on art will always be valuable. In addition to the same, his biographers have usually attempted to describe Reynolds's taste for art, to illustrate the feelings of his large and gifted mind, in eulogistic comments on his compositions or subjects. Other writers with less descriptive powers have contented themselves with a scientific investigation of his works, with the view of explaining his different styles of painting, and the peculiarities of his touch or <i>modus</i> . As the author has little to add to the mass of materials collected by various able writers who have undertaken at different times to write the life of or to lecture on the works of Reynolds, he will devote the present note to the consideration of some of the technicalities or points which distinguish the different periods of his painting, and which at the same time may aid the student in separating the original works of Reynolds from copies and school pictures. We will speak first of certain pictures which are attributed to Reynolds on the clearest historical or family evidence. In composition they are equal to any of his works, and when viewed from a little distance seem to possess all his usual gusto and feeling; but there is neither transparency nor richness of colouring in them, and were it not for the good credentials which are sometimes preserved with such pictures, few would be found to pronounce favourably on them. We know well enough that neither Northcote nor Hoppner had anything to do with the works in question, but beyond that we know very little about them. Some are of opinion that Sir Joshua painted these specimens when in Rome, and consequently at a time when he was influenced by the examples of foreign painters. We can appreciate the general refinement of these specimens, and we can study with pleasure the elegant contours in them, but we care less about the <i>modus</i> . We do not feel that there is anything very striking in the same; the colouring is like the colouring of Ramsay's most opaque works; the handling is as quiet and simple as the handling of most of Hudson's portraits. If these are the most puzzling of Reynolds's works, yet there are many others which seem to bear the impress of the great man, and which puzzle many; the writer is referring to copies of his most esteemed works, which were got up in his own studio, not unfrequently by Northcote, or perhaps in some cases they are later copies made by Jackson. Let us now proceed to describe some of the different styles which are exhibited in those works which all who know anything about art know	
The Nativity; a sketch for the window of New College, Oxford . . . . .	86 2 0		
Half-length Portrait of a Gentleman seated in a Chair . . . . .	31 10 0		
Portrait of a Lady in a Hat and Feather . . . . .	84 2 0		
An oval Portrait of Himself . . . . .	115 10 0		
1831.			
<i>George James Cholmondeley, Esq.</i>			
St. Agnes . . . . .	111 6 0		
1832.			
<i>Earl of Mulgrave.</i>			
A Landscape; formerly in the possession of Mr. Hoppner . . . . .	30 9 0		
1833.			
<i>John Ewer, Esq.</i>			
Study of a Head . . . . .	15 4 6		
1834.			
<i>George Watson Taylor, Esq., M.P.</i>			
Portrait of Sir Thomas Mills, Bart. . . . .	8 8 0		
Ditto of Signor Baretti . . . . .	84 0 0		
Ditto of Arthur Murphy . . . . .	23 2 0		
1835.			
<i>Alexander Day, Esq.</i>			
His Own Portrait; painted at Rome for Piranesi . . . . .	12 1 6		
1836.			
<i>Sir James Stuart, Bart.</i>			
Head of a Lady as St. Cecilia; unfinished . . . . .	27 6 0		
1841.			
<i>Lady Stuart.</i>			
Head of a Bull; a study for the picture of 'The Nativity' . . . . .	12 1 6		
Portrait of a Lady; profile . . . . .	49 7 0		
1842.			
<i>Jeremiah Harman, Esq.</i>			
A Bacchante, with an Infant Fawn on her Shoulders . . . . .	32 11 0		
The Laughing Girl . . . . .	21 0 0		
1844.			
<i>Jeremiah Harman, Esq.</i>			
The Age of Innocence . . . . .	1,596 0 0		
1848.			
<i>Sir Thomas Baring, Bart.</i>			
A Female, with two Boys; from 'The Nativity,' painted for New College, Oxford . . . . .	63 0 0		
A Nymph looking at a Basket of Grapes; after Guido . . . . .	23 2 0		

to be by Reynolds, however much they may vary in texture, colouring, and manner of pencilling. First, there are his pale portraits, which are almost feeble as well as pale; only we must remember that they were not so pale when they left Reynolds's studio. In some cases we appear to have little more than the substance or groundwork of the picture: the transparent glazings by means of which he gave such charm, vitality, and texture to the epidermis or flesh tints of his portraits have unhappily proved of two evanescent or fugitive a nature to stand the light of the sun for any length of time. From this cause many of Reynolds's works belong to this class; if they appear tame when placed by the side of his grander works of a later period, still these white Sir Joshuas are excessively beautiful. Others are interesting because they are such early works, and exhibit different stages of development. It would appear that Reynolds was fond of his early works, and would inscribe them with his initials in a bold hand; as a rule, he was not in the habit of signing his pictures. With the most charming of his early and pale pictures may be classed his Gainsborough-like portraits. We know that generally Sir Joshua and Gainsborough were very dissimilar in their mode of pencilling; still there is a considerable resemblance in a few of their works, and the writer has on more than one occasion seen such works of Reynolds's mistaken for Gainsborough's by intelligent people. In examining Sir Joshua's portraits of this period, with the view of comparing them with Gainsborough's, the student must notice the wiry and light feathery touches in the corners of the mouth and the upper lids of the eyes. So far the writer has endeavoured to show that Sir Joshua was a painter who varied his touch a great deal at different periods of his painting; and if we are supposed to know his pictures better than the works of any other English painter, yet the more we see of them the more we are disposed to acknowledge how much he varied his touch. Richness of tone, with a full body of colour, we usually associate with the works of Reynolds, but we have seen that such was not his only way of painting, by our examination of his opaque and pale pictures, including the few which remind us of Gainsborough. Next we will speak of those Sir Joshuas which are thinly and transparently painted, and differ more strikingly from the class just described by being brightly and colourfully; some of them remind us a good deal of Jackson, whilst others are more smoothly painted, and in 'quality' will class with Reynolds's best works. The drawing in these pictures is generally very nice; in fact, is more defined than in most of his works. His smoothly painted portraits have the high lights very yellow, or we may say very sunny, whilst the shadows are rather brown or red, and consequently less agreeable than his cool and purplish shadows. When we come to his more characteristic works, we are struck by his skilful management of golden epaulettes and gold lace on the dresses of his military and naval officers; he knew so well how to tone or subdue the brilliancy of the same; yet this was not the entire secret of the effect; for ornaments of this kind if poorly painted—that is, if painted without texture or impasto—would never look well, let them be ever so well toned. The painter Geroff did this kind of thing very well in his military portraits. Sir Joshua was great in the arrangement of his accessories as well as in the draperies of his portraits; thus his light and dark lake dresses please us immensely; and he was equally pleasing in his white dresses, which are sometimes ornamented with a small yellow pattern. Many feel that, notwithstanding Reynolds's surpassing power as a colourist, he was rather inferior as a draughtsman, and his weakness in this point may be seen in the hands, although generally concealed by the elegant form or by the happy position of the same, or perhaps the eye is too much enraptured with the finer parts to care to dwell on minor deficiencies. Connoisseurs talk a great deal about the incorrectness of Sir Joshua's drawing, yet somehow or other we scarcely ever see any points which distress us in his pictures. Viewing the English School at a later period, we have sometimes been fascinated with the beauty of Westall's and Howard's profiles, only these profiles are usually small; but we have profiles by Reynolds which are of life-size, and which are not inferior to his other works in sentiment and feeling, and the heads are so well disposed that they never appear stiff. Sir Joshua was equally successful when he represented heads in perspective, or heads much inclined. In these difficult positions he always knew how to manage the shadows agreeably. Opie was very happy in painting heads in similar positions, for he had a bold way of putting in the shadows; only, of course, his heads have not the poetry of Reynolds's. Speaking of his works of this period, we usually expect to see the flesh tints very warm, whilst a similar warmth or tone is spread over the light draperies and other light colours in the picture. The harmony of his works is so well preserved, just as it is in some of Hogarth's portraits, all the lighter parts harmonising so well with the sunny flesh tints. Reynolds used to make such complete pictures of his single figures; he gave so much grace and dignity to them, and his standing figures always stand well, whilst his single figures of children, treated as fancy pictures, are not inferior in interest and value to his grandest and most important works. To our English taste some of Reynolds's single figures of children represent the perfection of art. There is a charm about them which it would be impossible

to enhance by the addition of more figures. There is a poetry in the solitude which we would not disturb for the world. He appears to have created these little angels to be alone, and we like best to study and admire them alone. The woody landscape background, the whole thing, is so life-like and so natural that we almost need interruption to arouse us when contemplating these masterpieces of English art. We have pictures by Reynolds which contain many figures, and which are also wonderfully fine, but, whatever the subject may be, in quality they do not surpass his single figures of children. Reynolds's portraits not only stand well, but are well relieved from the backgrounds. It will be found that his portraits are not all equally finished; some may be described as coarsely finished. In these specimens the broad red touches about the nostrils and mouth are very peculiar, and are wholly unlike the pencilling of most of his portraits. In comparing his different styles it should be borne in mind that we often see his works under the most artificial effects. Sometimes his portraits are most curiously distorted by the cracking of the colour about the eyes, nose, and other parts where he has used asphaltum; then again the glaze which he has passed over the flesh tints has so changed or darkened in tone that possibly Sir Joshua would hardly recognise some of his own works if he could see them in their present state. Now it is a curious fact that, let a Sir Joshua be ever so dirty or discoloured, there is still 'force' in the work, with a kind of Rembrandtish richness and mellowness. Much of this is dependent on Reynolds's judicious avoidance of opaque browns in the shadows, and the introduction of an agreeable dark grey tint, which meets the eye about different parts of the hair, and in the shadows. Reynolds's brilliant and highly glazed pictures—his Titianesque pictures—hold a high rank amongst his works, and are signed by the painter more frequently than his less pretending pictures. Some connoisseurs prefer his more simply coloured paintings, which display an agreeable combination of rich and silvery tints. Thus the cool tints and the delicate lake draperies are more agreeable than the brilliant orange draperies of his Titianesque pictures. Sir Joshua Reynolds was likewise a landscape painter, and, like Sir Francis Bourgeois and Sir George Beaumont, was fond of the landscapes of the great Venetian painters; and it would also appear that he studied with interest the landscapes of Rembrandt. Whatever value or charm Reynolds's dark landscapes may possess, our love for them is not correspondent to our estimation of his portraits and historical works; yet Sir Joshua possessed much taste in landscape-painting, which is displayed to singular advantage in the backgrounds of many of his finest works. The landscape scenery of his pictures varies in style. Sometimes the background is richly toned; a kind of golden brown seems to pervade the whole. When he introduced animals into the backgrounds of his pictures, if they will not bear much criticism, still we must acknowledge that they are very pretty; and the tall delicate trees in his woody landscape backgrounds are also sweetly pretty. Occasionally Sir Joshua would spend a great deal of time on the backgrounds of his portraits, and would enrich the foregrounds with large plants and leaves, whilst in the distance we have buildings and other objects. Now and then we meet with sketches, studies, and unfinished pictures by Reynolds; they are not so effective or showy as the studies of some of the old masters; they are very different from Rubens's luminous studies. Reynolds's sketches do not exhibit contrasts of brilliant tints lightly washed in, but are usually dingy or sombre in colour; at the same time they exhibit a considerable amount of work or detail for sketches. Generally we are most pleased with the pretty and graceful OUTLINES in the sketches; and if the subject is a group or conversation, we can further admire the easy manner in which the figures are addressing each other. As already remarked, Sir Joshua's studies are not usually brilliant in colour; the brightest colour in them is sometimes a subdued lake, which has the appearance of a tint of crimson and lac lake mixed with black. All are aware that Reynolds was a most enthusiastic admirer of the works of the old masters, and he would occasionally condescend to copy or make studies of them. He would sometimes copy a picture from admiration of the general effect; then he would give us the general effect of the original, without seeking to preserve the minutiae or the characteristic pencilling. The general tone of these copies is often much subdued, and so reminding us of the usual tone or colouring of the few sketches and studies which he made of his own subjects; but if the subject is intended to represent a fine effect of 'light and shade,' he always managed the same admirably. Occasionally his copies have his name written on the back of the canvas with his own hand. Sir Joshua had some eminent assistants and followers; and his works, as already noticed, have been copied successfully by Northcote and Jackson. We are told that Ozias Humphrey, R.A., was at one time anxious to enter the studio of Reynolds, but was prevented by circumstances from doing so. Humphrey's portraits are clever, and retain a great deal of the feeling of Reynolds. He painted the eyes nicely, particularly of his female portraits. It may not be out of place to include in this notice a few remarks on Sir Henry Raeburn, R.A., the great Scotch portrait-painter. We are told by Sundry that in 1779 he visited London, and was advised by Reynolds to study in Italy. It appears that he followed Reynolds's

advice, but whether he became a colourist after visiting Rome, or whether he was a good colourist from the first, the writer is not prepared to say. Raeburn's style is original and is greatly admired, and may be regarded as the model type of several northern portrait-painters who came after him. His early works are palely and slightly coloured, and in feeling remind us a little of Hopper. The *modus* of them is simple, and the effect does not depend on 'glaze' in any way. His more effective portraits may be divided into two classes—the solidly painted examples, in which we find so much brown in the shadows; and the more thinly painted ones (sometimes showing the twill of the cloth very visibly), which are glazed with transparent colour. It may be noticed that in effect the last are usually the most imposing of his works, although not necessarily the most masterly. In some of his portraits he has given us the characters of his sitters to perfection; we can almost guess the profession or rank of the parties represented. In his glazed portraits he carefully avoided outlines, and the features are expressed with broad semi-ragged touches, and the same may be noticed particularly in the eyes. He was partial to reddish-brown touches; and his most expressive touches about the eyeballs, nose, and in the centre of the mouth are very dark; in fact, almost black. The high lights of the flesh tints are luminous, and he gave considerable tone and richness to the dresses and backgrounds of his portraits of this class. In his more simply coloured portraits he was very successful and vigorous in his semi-profiles, and he was quite a master in the management of face-shadows. He gave such wonderful depth and power to them, without making them appear opaque, and without losing the roundness of the face. Lastly, we meet with examples which show how easily Raeburn could give a fancy character to his portraits, and how well he could paint a landscape background. Amongst other eminent Scotch portrait-painters, we may mention Sir John Watson Gordon. His powerfully coloured portraits of men are universally admired, and his works will always be valued as fine examples of a transition period of British portraiture. Saxon was another clever portrait-painter of the Scotch School. Colvin Smith's portraits may be described with the same class, only they are painted without much body of colour, and are neatly finished. Many of the Scotch artists of this period were excellent head-painters; and we must not forget to notice the clever colourist Cumming. Tannock's portraits seem to class with the Raeburn and Watson Gordon Schools; only his shadows are heavier. The works of Anthony Graff may likewise be described as vigorous examples of the same school. We are told that Rising assisted Reynolds in the backgrounds of his pictures. Rising's original portraits are very good, and they are painted with a nice body of colour; some of them remind us a little of Romney. Rising was less successful in his fancy subjects; they class better with Thomas Barker's pictures than with Reynolds's. When we examine Mr. Tom Taylor's records of Sir Joshua Reynolds, we are astonished at the enormous number of portraits which he painted; but Reynolds is not the only portrait-painter who has left us an immense number of works; we may notice, for example, the numerous works of Thomas Phillips, R.A., and other fashionable portrait-painters of the present century. The dictionaries say that Roelof Koets, who was patronised by William III., painted five thousand portraits, all well finished.

REYSSCHOOT, VAN. See VANDERBANK, OF BANCK.

RHODES, JOSEPH. See BARRET.

RHODOSKI.

Two Views in the Levant. Bought in at . . . £3 5 0

RIBERA, CAV. GIUSEPPE, called LO SPAGNOLETTO. Born at Xativa, near Valencia, in Spain, in 1588; died about 1636. Pupil of Francisco Ribalta. Spanish School.

Earl Waldegrave.  
An Old Man and Woman Drinking . . . £34 2 6

1801.  
A Portrait of Galileo . . . 35 14 0  
Pharaoh's Baker and Butler in Prison . . . 157 10 0

1802.  
William Beckford, Esq., of Fonthill.  
Archimedes . . . 25 4 0

Pan . . . 3 10 0

Guy Head, Esq.  
An Old Man, representing 'Winter' . . . 15 15 0

— Nesbitt, Esq.  
Democritus; from the Orleans Collection . . . 7 7 0

1803.  
Walsh Porter, Esq.  
St. Francis on the Thorns . . . 8 18 6  
Portrait of an Architect . . . 15 15 0

1804.  
— Bozzelli, Esq.  
St. Peter . . . £15 15 0

— Bryan, Esq.  
Head of St. Peter . . . 6 18 6

1807.  
Edward Cox, Esq.  
Portrait of Galileo; from the Earl of Besborough's collection . . . 20 9 6

1813.  
John Willett Willett, Esq.  
An Old Man and Woman Drinking . . . 58 16 0

1815.  
W. Comyns, Esq.  
St. James . . . 12 1 6

1816.  
Henry Hope, Esq.  
The Roman Charity . . . 22 1 0

1824.  
Sir M. M. Sykes, Bart.  
Duns Scotus, writing his Commentary . . . 17 17 0

1826.  
Admiral Lord Radstock.  
A Figure of Joseph . . . . .

1829.  
Earl of Liverpool.  
A Magdalen . . . 11 0 6

1858.  
Colonel Hugh Baillie.  
A Philosopher . . . 31 10 0  
St. Paul . . . 33 12 0  
St. James . . . 31 10 0  
Archimedes . . . 52 10 0

1861.  
Charles Scarisbrick, Esq.  
St. John the Baptist when Young; from the collection of the Marquis Wellesley . . . 55 13 0

Viewing them as a whole, the above sale notes are hardly satisfactory or favourable as showing that Ribera was one of the great masters of the Spanish School, as well as a good representative of the 'naturalists'; but it is necessary to remember that whilst there are many important examples of this master in England, as well as in foreign churches and museums, yet we rarely meet with his grand works in the London market. When we see his name in a catalogue we usually expect to find that the correspondent subject is simply a head or a single figure, or now and then, perhaps, an entombment, or a figure of a dead saint attended by angels. 'Light and shade' was Ribera's great delight, and there are an ugly severity about many of his works, but still we like them because they are never tame or weak; and when we look at his bony and emaciated saints we feel that there are a seriousness and earnestness about his style which we must confess please us. Many of his works are unpleasantly dark, but then much of this darkness may be attributed to time and the natural sinking of the absorbent colours. Then, again, they are often much retouched and loaded with bad varnish; but when this is removed we notice that Ribera's pencilling is very fine and masterly. His pencilling is very different from the pencilling of his imitators and copyists. The high lights are put in with a great deal of impasto; there is a peculiar crispness about the touches which cross each other obliquely; they are broad, and yet at the same time are wiry strokes, and are often very beautiful specimens of pencilling. There is a peculiar sharpness about his pencilling which may be best examined on the foreheads of some of his figures. Many of his heads are grand studies, he gave such depth to the shadows, the shadows about the eyes being strangely powerful and effective. Ribera's draperies are rarely such fine studies as those of Zurbaran; the school and style which Ribera always adhered to were not calculated to produce a display of brilliant drapery or a gay assortment of interesting accessories. One of his favourite colours for robes and drapery was a brickdusty red, a colour less brilliant than our Indian red. Ribera did not neglect landscape-painting, and would introduce it as background to his fancy pictures. In these parts there are a boldness and wildness in the style and touch which sometimes remind us of Salvator Rosa; and his stunted trunks and brown rocks are picturequely arranged. His finest works creditably display his knowledge of composition, and are sufficiently important to show us that he studied with profit the designs of the Caracci and of Caravaggio. It may further be remarked that his flesh tints are generally very yellow, and his way of puckering up the skin, which is so noticeable in the hands and feet of many of his figures, may also be very clearly traced in his etchings. His great contemporary, Zurbaran, delighted to paint subjects which appear to call for power or to admit of severity of style. He was successful in his single figures, and was also a capital drapery-painter. In some of his works his touch is much smoother than Ribera's, and he was not particu-

larly happy in the rendering of subjects requiring sweetness or tenderness of treatment. Portraits ascribed to the Spanish artist El Greco are remarkable for powerful contrasts of colour, yet they do not possess more power or more character than the best portraits of Ribera and Zurbaran. The flesh tints of El Greco's pictures are very warm. El Mudo was another Spanish painter who loved to give great force to his works.

**RICCI, SEBASTIANO.** Born at Belluno, in the Venetian State, in 1659; died at Venice in 1734. Pupil of Federigo Cervelli. Venetian School.

Sale in 1801.

*Earl of Besborough.*  
The Last Supper . . . . . £46 4 0

1812.

*Charles Lambert, Esq.*  
A Sketch of the Finding of the Cross . . . . . 3 13 6

1819.

*John Knight, Esq.*  
A Sacrifice . . . . . 25 4 0

1821.

*John Webb, Esq.*  
The Woman taken in Adultery . . . . . 47 5 0

1833.

Esther before King Ahasuerus . . . . . 21 10 6

1850.

*Earl of Ashburnham.*  
The Flight into Egypt . . . . . 13 13 0

1865.

— *Bryant, Esq.*  
The Holy Family, with Saints; from the collection of the Baroness de Rothschild . . . . . 107 2 0

We are told in the life of this painter that at one time he had almost more commissions than he could execute, and that he worked so assiduously as hardly to allow himself proper time for refreshment. This statement seems to be verified by the enormous pictures which he contrived to get through without assistance; but the fact that he was a rapid painter, a 'fa presto', or Luca Giordano, in his way, may be more strikingly proved by a closer examination of his works; there is a semi-roughness or want of finish about them which sometimes reminds us of the slighter works of Tiepolo. There are considerable grandeur and force in his compositions, with more refinement than we usually see in the paintings of Luca Giordano; and his female figures and infants are decidedly prettier than Luca Giordano's, whilst his colouring and general treatment are less scenic than Verrio's. As a rule, Sebastiano Ricci's works are not sufficiently carried out; his style is not sufficiently developed to make his pictures valuable; at the same time we never see his works without feeling that they display power and genius.

**RICCI, MARCO.** Born at Belluna in 1680; died at Venice in 1730. Pupil of Sebastiano Ricci. Venetian School.

Sale in 1766.

A Landscape and Figures; a drawing in bistre . . . . . £1 1 0

1801.

*Earl of Besborough.*  
Two Italian Scenes, with Ruins . . . . . 2 15 0

*Right Hon. Sir Wm. Hamilton.*  
Two damaged Drawings . . . . . 2 2 0

— *Slade, Esq.*  
A Landscape . . . . . 7 7 0

1802.

A Landscape, with Ruins . . . . . 3 18 0

*Duke of Bridgewater, &c.*  
A Land Storm . . . . . 2 2 0

A Pair of Architectural Pictures  
Ditto . . . . . 3 0  
4 10

1803.

*Robert Thistlewaite, Esq.*  
A Landscape in Water-colours . . . . . 5 5 0

1823.

A Landscape . . . . . 5 8 6

1824.

*Sir Mark Masterman Sykes, Bart.*  
A woody Landscape, with Pastoral Figures and a Flock of Sheep . . . . . 8 8 0

Marco Ricci's landscapes are painted in the same slight and hasty way in which his uncle Sebastiano Ricci executed his figure-subjects; consequently in the market his landscapes are looked upon as little more than studies, and rarely sell for more than a few pounds; yet they are seldom without merit, and some of them are very clever pictures. His Roman ruins remind us of Canaletto's pictures of Roman ruins, only they are coarser and certainly not so valuable. Marco Ricci painted with a dry and gritty touch; and he

was fond of painting sunshiny effects, so that there is a great deal of yellow in the skies, as well as in the trees and buildings of his pictures. Yet he attended to contrasts, and his masses of yellow are ingeniously relieved by cool shadows and by cool light skies. Occasionally he painted a strange chiaroscuro-kind of landscapes, consisting of wild and rocky scenery, and enlivened with small figures of monks, kneeling perhaps in devotion before crucifixes. There is hardly any colour in these figures, and they are put in with sharp light touches. There is considerable richness of effect in some of his pictures of this class, and the blue of the distant mountains contrasts agreeably with the rich browns of the foreground, and with his Salvator Rosa kind of trees. In his pastoral landscapes the figures are prettily finished and pleasantly coloured, but, as he painted a great deal with his uncle Sebastiano, the figure-painter, we cannot feel always sure whether we may give the credit of these figures to Marco. That Sebastiano and Marco sometimes painted in conjunction is certain, as both their signatures have been seen by the writer on one picture. James Rousseau, the French painter, was fond of representing powerful effects of 'light and shade' in his architectural subjects and decorative landscapes. His skies are painted with a great deal of blue and yellow, in the manner of Marco Ricci. We occasionally meet with clever views of seaports, with numerous figures, composed in the style of Thomas Wyck's seaports, which are ascribed to a painter of the name of Carlovarris; in texture and *modus* they are analogous to Marco Ricci's architectural works.

**RICCIADELLI.**

Sale in 1801.

*Right Hon. Sir W. Hamilton.*  
Two Views of Naples . . . . . £17 8 6  
A Pair of Views in the Bay of Dublin . . . . . 0 10 6

1803.

*Robert Thistlewaite, Esq.*  
View of the Bay of Naples . . . . . 9 10 6

1827.

*Viscount Cremorne.*  
A small Landscape and Figures . . . . . 2 12 6  
A Pair of Views of the Bay of Naples . . . . . 8 18 6  
Ditto . . . . . 8 18 6

**RICCIO, DOMENICO, called BRUSASORCI.** See **TITIAN.**

**RICHARDSON, JONATHAN.** Born about the year 1665; died in 1745. Pupil of John Riley. English School.

Sale in 1803.

Portrait of Mrs. Dooley . . . . . £1 1 0

1832.

*George Watson Taylor, Esq., M.P.*  
Portrait of Himself . . . . . 7 17 6

The reader may possibly meet with many examples of this painter in different country collections, and possibly will feel that they are not all alike—the writer means in regard to style. Most of his portraits are clever; there are character and dignity in the heads, whilst the less important parts are carefully finished. He introduced lake about the mouth and nostrils of his portraits, which gives lightness and transparency to the face-shadows. Carpenter and some other portrait-painters of the same class frequently made the shadows about the features too brown and opaque. We meet with portraits by Richardson which are very brown in colour, and are thinly painted; they remind us of a particular period of Kneller's painting. Richardson's heads are well drawn, and the shadows are placed so as to give force and character to the features; the shadows about the lower part of the face, away from the features, are very brown, whilst those about the forehead are cool and more agreeable. He was rather partial to red garments, and some of his full-length portraits would look better and would stand better if we could take away the ugly high heels from the boots; they remind us of the ugly boots that we see in Zeeman's portraits. After seeing a number of his works, we do not feel that Richardson was a good colourist; on the contrary, we are rather inclined to believe that his drawing is injured by the poverty of his colouring. It will further be noticed that he sometimes painted on thinly primed cloths, the threads of the same being very visible in parts. It is supposed that John Williams was one of Richardson's pupils. Williams painted his portraits in a pleasing manner, making the backgrounds and inferior parts slight and transparent; for his female portraits, he was partial to light or white dresses. The features are prettily drawn, with the exception of the eyes, which are sometimes too long or lozenge-shaped. The works of Stephen Slaughter may be classed with Richardson's. The colouring of the portrait-painters of this period is not generally bright, and we are often tired of the different shades of brown coats. The portraits of Slaughter and other painters of the same time are difficult to remember and to distinguish from each other. Slaughter was fond of introducing a great deal of red in the face tints of his portraits. Slaughter, and John Dixon the miniature-painter, were at different times Keepers of the Royal Collection of Pictures. Dixon, says Vertue, once bought a picture at a broker's which he sold to the Duke of Devonshire for £500;

but, says Gould, he does not specify the hand or subject, neither does he specify what he gave for it, but it was most likely something very small. We not unfrequently hear curious anecdotes of valuable pictures being accidentally met with. It appears that George Knapp the portrait-painter (the man who painted the members of the Dilettante Society) succeeded Slaughter as Keeper of the Royal Collection of Pictures.

**RIDINGER** (or **RIEDINGER**), **JOHN ELIAS**. Born in Suabia in 1698; died in 1769. Pupil of Christopher Resch. German School.

Sale in 1827.

**P. H. Standish, Esq.**  
Stags in a Landscape . . . . . £26 5 0

1836.  
A Deer drinking, with Water Fowl . . . . . 10 10 0

1839.  
**William Mellish, Esq.**  
Stags . . . . . 6 0 0

The compositions of this painter are sometimes very simple, the landscape part perhaps consisting of a single tree, with a portion of a bank, and some shrubs about the foreground, and in the centre of the picture are a few of his animals. Like Abraham Hondius, Ridinger was a painter of live animals, and, like Hondius, he painted his pictures of a cabinet size. His works are beautifully finished and firmly pencilled, and many of them possess a great deal of 'quality,' so that they are much appreciated by connoisseurs of the present day.

**RIETSCHOOF, JOHN KLAASZ.** See **LUDOLF BACKHUYSEN**.

**RIGAUD, HYACINTHE**. Born in Perpignan in 1639; died in Paris in 1743. Pupil of Pezet and of Ranc. French School.

Sale in 1801.

**Earl of Besborough.**  
Head of Girardon the Sculptor . . . . . £4  
Ditto of Anthony Coysevox . . . . . 7

1802.  
Head of Cardinal Fleury . . . . . 7 17 6

1823.  
**George Watson Taylor, Esq., M.P.**

Portrait of the Regent, Duke of Orleans; battle in the background by Paroel . . . . . 23 2 0

Louis XV. when young; with background by Paroel . . . . . 10 10 0

Portrait of Cardinal Fleury . . . . . 10 10 0

Ditto of Maréchal Vauban . . . . . 11 0 0

Ditto of Louis, son of Louis XIV. . . . . 10 10 0

1850.  
**Earl of Ashburnham.**  
The Nativity; a sketch . . . . . 7 10 0

1853.  
**Colonel Hugh Baillie.**

Portrait of a Lady, with a Palette and Brushes in her Hand . . . . . 15 15 0

Portrait of the Artist, in a Red Dress . . . . . 15 4 6

There are a number of interesting portraits by this painter in the Louvre, but comparatively little is known of his works in England. There were several artists of this name, and we are most familiar with the works of John Francis Rigaud, R.A., who painted during the latter part of the eighteenth century. In the Private Collection of the Royal Academy there is a large picture by him of 'Samson breaking his Bonds,' which is boldly painted and brightly coloured, and it is inconceivably puzzling to understand how the painter of this bold broadly pencilled work could have finished so elaborately some of his small portraits. And, further, to compare his signatures which we find on different works is equally curious. His portraits appear to be good likenesses, and when painted in a fancy style—as figures in a study or drawing-room—they remind us of old Arthur Devis's works. His portraits of this class are painted in a singularly dry manner, but the accessories are prettily finished.

**RILEY, JOHN**. Born in London in 1646; died in 1691. Pupil of Isaac Fuller and of Gerard Zoust. English School.

Sale in 1801.

**Earl of Besborough.**  
Head of John Dryden . . . . . £10 10 0

1806.  
**Marquis of Lansdowne.**

Portrait of Dean Swift . . . . . 1 16 0

Small oval Portrait of Sir Edmund Waller . . . . . 3 12 0

Riley was unquestionably an ornament to the School of British portrait-painters. As a painter of men, we may speak of him as one of the most refined and sweetest portrait-painters of his time. The finest examples display a greater amount of taste and delicacy than are usually seen in Lely's portraits of men. It would appear that he often looked at Vanduyck's works, and strove to imitate that great master by giving grace and dignity to his figures and heads;

but it must be borne in mind that, as regards colouring and handling, Riley's works belong rather to the Lely and Walker period and type. We admire Riley's heads because there is so much taste and feeling in the painting of them. The features are put in very slightly, and are curious to notice because there is such a studied avoidance of anything academic or geometrical in the drawing. This is especially noticeable in the mouths and broad soft eyes of his portraits. Like Sir Peter Lely, he loved warm tints in the shadows, and a colour like Indian red may be traced in different parts of the flesh tints and round the eyelids and nostrils, as well as in the shadows of the fingers. The high lights of the flesh tints are very bright, and are intermixed with pleasing pearly tints. The accessories, drapery, and other parts of his portraits, although always nicely painted, sometimes appear to want finish and substance, being too slight or sketchy; consequently the eye rests too much on the face and hands. Thomas Murray was one of Riley's pupils, and his works are not unfrequently met with. They vary in 'quality,' and we occasionally meet with specimens painted with very little colour—a kind of brown and white portraits. Brownover's best portraits remind us a little of Riley's.

**RISCIANO.**

Sale in 1812.

**Charles Lambert, Esq.**  
Christ with the little Children . . . . . £25 14 6

**RIISING.** See **SIR J. REYNOLDS**.

**RIVE, DE LA.**

Sale in 1838.

**William Esdaile, Esq.**  
A View in a Swiss Village, with Peasants and Cattle . . . . . £14 0 0

**ROBERT, HUBER**. Born at Paris in 1733; died in Paris in 1808. French School.

Sale in 1802.

A Landscape, with a Bridge . . . . . £4 0 0

1805.  
Ruins, with Figures . . . . . 4 4 0

1806.  
**Marquis of Lansdowne.**

Tivoli . . . . . 18 18 0

1825.  
A Seaport in the Mediterranean . . . . . 10 10 0

There are clever examples of this painter in the Louvre, and the writer remembers seeing some of his cabinet works in the Governor's Palace in Malta. His architectural pictures exhibit studied effects of 'light and shade,' and the perspective of them is good. There were one or two other foreign painters of this name. Louis Leopold Robert, a Swiss painter, and a member of the French School, is likewise represented in the Paris Collection.

**ROBUSTI, JACOPO**, called **IL TINTORETTO**. Born at Venice in 1512; died at Venice in 1594. Pupil of Titian. Venetian School.

Sale in 1801.

**Earl of Besborough.**  
Portrait of Gabriel Falapius . . . . . £8 8 0

The Last Supper; a sketch . . . . . 30 9 0

The Raising of Lazarus . . . . . 37 16 0

The Golden Calf . . . . . 25 4 0

**Right Hon. Sir William Hamilton.**

A Pietà . . . . . 32 11 0

Pontius Pilate acquitting Christ; a sketch for his great picture at Venice . . . . . 14 14 0

1802.  
**Guy Head, Esq.**

The Last Supper . . . . . 32 11 0

**Duke of Bridgewater, &c.**

The Last Judgment; a sketch from the Orleans Collection . . . . . 42 0 0

**Sir Simon Clarke, Bart., and George Hibbert, Esq.**

The Marriage at Cana . . . . . 46 4 0

1803.  
**George Graves, Esq.**

The Adoration of the Magi . . . . . 37 16 0

St. Sebastian . . . . . 22 1 0

1804.  
**— Bozzelli, Esq.**

The Adoration of the Magi . . . . . 64 1 0

1805.  
Portrait of a Nobleman . . . . . 157 10 0

Pilkington says that a portrait of Thomas Murray, painted by himself, is honoured with a place in the Gallery of Painters at Florence.

1809.		
Portrait of a Doge . . . . .	£126	0 0
1813.		
<i>John Willett Willett, Esq.</i>		
Jupiter and Leda . . . . .	162	15 0
1819.		
<i>John Knight, Esq.</i>		
The Descent from the Cross. Bought in at . . . . .	141	13 0
1823.		
<i>Rev. Edward Balme.</i>		
Christ and Mary Magdalen in the Garden . . . . .	33	12 0
1831.		
<i>George James Cholmondeley, Esq.</i>		
Portrait of a Venetian Gentleman . . . . .	33	12 0
1839.		
<i>John Knight, Esq.</i>		
The Descent from the Cross . . . . .	37	16 0
1856.		
<i>Samuel Rogers, Esq.</i>		
The Miracle of St. Mark: from the collection of W. Young Otley, Esq. . . . .	430	10 0
1858.		
<i>Colonel Hugh Baillie.</i>		
Noli me Tangere . . . . .	111	15 0
1863.		
The Raising of Lazarus . . . . .	115	10 0
The Worship of the Golden Calf . . . . .	15	10 0
The Resurrection . . . . .	94	10 0
The Annunciation . . . . .	63	0 0

The writer does not intend to give a sketch of the life of Tintoretto, yet it seems necessary to remind the reader that Tintoretto only remained in the studio of Titian a short time, and on leaving him he gave much attention to the designs of Michael Angelo, the Florentine caposcuola, with the view of combining the charms of the two schools. The writer does not deny that Tintoretto may have studied usefully the works of Michael Angelo, only he feels that few students when invited to study Tintoretto's works critically would naturally, or of themselves, associate them in any way with the works of Michael Angelo. Now the fact of his having remained with Titian only a short time is worth noticing, because his works show us plainly enough that he was far from being a mere imitator of Titian. Still he was altogether Venetian, and must always be classed with the Venetian painters of the time of Titian, whilst at the same time we must acknowledge that he had a style of his own; and we must further maintain that he was the *capo* of that style. Now, whether we consider him as a successful pupil of Titian, or as a *capo* of a new school, we must in either case speak of him as a painter of great ability. We have always been ready to endorse this statement, and after this, when we remember that some of the largest oil-paintings in the world are by the hand of Tintoretto, it requires but little effort of the imagination to conceive what these works are so as to be able to assign the author of them his proper place in the ranks of art. We feel sure that such works must be grand and important; and they are so. All Tintoretto's large works are more or less grand and imposing, and they are scarce and valuable too; at least, they rarely appear in the market, the market pictures being generally heads or studies for larger works. In the splendour of his compositions Tintoretto often reminds us of Paolo Veronese. There is so much subject in them, the life-sized groups or figures in the foreground are so nice, that we do not wish to part with any of them; notwithstanding, we are literally astonished by the immense number of them in some of his works. Then the landscape part is very fine, and the sky exceedingly grand, whilst in the clouds we expect to see glories of angels, many of them being exquisitely painted. But whether we study his designs as a whole, or are merely anxious to expatiate on the beauty or fineness of parts, we feel that he was a graceful and facile as well as a powerful painter. We said just now that some of his compositions remind us of Paolo Veronese's, only it must be borne in mind that such a remark can apply only to some of his designs, or perhaps only to parts or passages of those designs, because Tintoretto's models are different from Veronese's, and his pencilling and colouring are quite dissimilar. The texture of his pictures is far more like the texture of Bassano's, and his female figures display the fullness and rotundity of Carlo Cagliari's. His colouring is fine and transparent, brilliant in some parts, but very silvery in others. It will also be noticed that there is great dryness about his surface touches. His paintings are more gritty in texture than the paintings of any of the other masters of the Venetian School. Tintoretto was a fertile painter and executed a considerable variety of subjects. When he painted such scenes as 'The Dead Christ,' a 'Martyrdom,' or 'A Saint in Adoration,' he generally indulged his favourite fancy for introducing in the sky either a figure of the Almighty, or else a knotted group of angelic beings. These figures are generally on a large scale, and are fine, even if they appear rather heavy. Tintoretto was fond of displaying the nude. His female figures are very charming, whilst the heads of some exhibit a marked or striking character which we cannot easily forget. Thus the student

may sometimes be able to recognise a work of this master's from recollection of a single head, having seen almost the same head with the same expression in several of his works. Tintoretto's little groups of the Holy Family are particularly nice, and, like most of the Venetian masters of his time, he excelled in painting the Infant Saviour. Yet, as a whole, we must not expect to find in his groups of the Holy Family the sweetness and refinement of Titian. Some of Tintoretto's most pleasing subjects are his interiors, representing such subjects as 'The Last Supper,' or 'The Marriage at Cana;' in these pictures the stories are told in an easy and simple manner. We find in them pleasing heads and graceful figures, and, being generally cabinet pictures, there is no *furor* to distress us; but we feel that every part has received its proper attention and finish, and, further, there is a quietness as well as a richness in the colouring of them. Tintoretto's portraits remain to be noticed. We can remember that his heads of aged saints or patriarchs in his Scripture subjects are always very fine. Now it is just the same with his portraits of old men; there is a great deal of fine character in them. Sometimes they remind us of Bassano's and Moroni's portraits, but, as a rule, he gave more life to his portraits than Bassano did, or at least more action to them. His portraits may be described as dark and rich in colour; yet the heads, although richly toned, hardly appear dark, because the drapery and rich furs which he placed over the shoulders of his senators are so much more powerful in tone than the flesh tints. Odoardo Fialetti, when in Venice, studied under Tintoretto. He was a spirited designer of the nude, particularly of nymphs and cupids. His figures of saints and other Scriptural subjects are enriched with curiously finished landscape backgrounds, and a similar amount of detail is introduced in the foregrounds. Fialetti appears to have paid much attention to 'form' and to the study of anatomy, so that we can trace a little of the *Calcar* feeling in his designs. We occasionally meet with pictures ascribed to him which are not badly coloured, only they seem rather too dark. Tinelli's portraits remind us strongly of Tintoretto's, only the former are thinner and have less force. Odoardo Fialetti, the clever designer of nymphs and cupids, is referred to in this article. The Italian painters have been chiefly famous for designing subjects of this class, yet we occasionally meet with clever pictures of nude subjects by Dutch painters. The dictionaries speak highly of Cornelius Holstede's bacchanalian subjects.

## ROCQUE, M.

Sale in 1802.

<i>Paul d'Aigremont, Esq.</i>	
Apollo and Daphne . . . . .	£2 10 0
St. Paul on his way to Areopagus . . . . .	19 8 6

1803.

Moses striking the Rock . . . . .	47 5 0
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1819.

<i>Mathew Mitchell, Esq.</i>	
Flora surrounded by Cupids . . . . .	8 0 0

1823.

<i>Earl of Liverpool.</i>	
A Pair of small Landscapes and Figures . . . . .	3 0 0

ROESTRAETEN, PETER. See F. HALS.

ROGHMAN, ROELAND. Born at Amsterdam in 1597. Dutch School.

Sale in 1802.

A Mountainous Landscape . . . . .	£3 13 6
A Landscape . . . . .	1 1 0

Stanley compares this artist's landscapes to Rembrandt's. His etchings are slightly Rembrandtish in character, particularly his semi-grotesque figures of beggars, &c.

ROKES, HENRY MARTIN, called SORGH (or ZORG). Born at Rotterdam in 1621; died in 1682. Pupil of W. Buytenweg. Dutch School.

Sale in 1801.

An Interior, with Boors smoking . . . . .	£3 13 6
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1802.

Interior of a Dutch Dairy . . . . .	13 2 6
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Interior, with a Group of Peasants . . . . .	13 2 6
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*Paul d'Aigremont, Esq.*  
An Interior, with Figures . . . . .

1803.

Interior of a Dutch House . . . . .	
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1819.

Interior, with Figures at Cards . . . . .	7 0 0
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*W. N. Hewett, Esq.*  
An Interior . . . . .

1824.

<i>Ralph Bernal, Esq.</i>	
The Fish Market of Rotterdam, with Figures . . . . .	91 7 0

1826.			
<i>Admiral Lord Radstock.</i>			
Interior of a Farmhouse, with Figures . . . . .	£13	1	0
1828.			
Interior of a Farmhouse . . . . .	6	18	0
1839.			
<i>William Mellish, Esq.</i>			
Figures at Cards . . . . .	24	3	0
1842.			
An Interior, with Figures playing at Cards . . . . .	22	1	0
1843.			
Interior of a Kitchen . . . . .	9	0	0
1861.			
<i>Charles Scarisbrick, Esq.</i>			
Interior, with two Men seated, drinking and smoking . . . . .	31	10	0
1863.			
Interior of a Cottage, with Peasants and Children regaling . . . . .	33	12	0
A View before a Farmhouse, with Figures preparing for Market . . . . .	10	10	0

It appears from the sale notes that this artist was partial to 'interiors.' Like many other painters of the Dutch School, he was fond of studying, and partly imitating, the works of his great predecessors; and if his designs are sometimes like Teniers', his colouring, as a rule, reminds us more of Brower and Slingelandt. His touch is liquid, soft, and transparent; the backgrounds of his interiors are often curiously subdued or shaded, whilst the light plays strongly on the principal figure or group. In his pictures of this kind there is little colour, but the darker parts are enveloped in an agreeable brownish haze—a kind of sunny or Rembrandtish haze—which is very prettily managed. It will be remembered that Slingelandt used to introduce the same kind of haze about his pictures, only he generally painted with a thicker body of colour than Sorgh. As regards his models, some are comical or humorous figures, but his female figures are generally pretty; they are painted with little colour, and are pencilled with a neat delicate touch; in some examples it may be described as wiry.

ROMAN, BARTOLOME. Born at Madrid in 1598; died at Madrid in 1659. Pupil of Vincenzo Carducci and of Velasquez. Spanish School.

Sale in 1809.			
A Portrait (unknown); from the Borghese Palace . . . . .	£30	0	0

ROMANELLI, GIOVANNI FRANCESCO. Born at Viterbo about 1610; died at Viterbo in 1662. Pupil of L'Incarminati, of Domenichino, and of Pietro Berrettini. Roman School.

Sale in 1801.			
<i>Earl of Besborough.</i>			
The Triumph of Venus . . . . .	£31	13	0
The Virgin, Christ, and St. John, playing with a Goldfinch . . . . .	52	10	0

1803.			
<i>George Graves, Esq.</i>			
The Annunciation . . . . .	52	10	0

1806.			
<i>Sir George Yonge, Bart.</i>			
Temple of the Muses . . . . .	15	15	0

The works of this painter remind us a little of Pietro da Cortona, only he was not quite so cheerful in his colouring. We have good frescoes and good copies by his hand; and sometimes we meet with single figures by him, such as saints and sibyls; in these examples his models are nice and his figures pleasingly drawn, and he was fond of representing them in fancy headdresses. Romanelli had a taste for allegory, and some of his most important works represent mythological subjects; he delighted in compositions in which he could introduce his boldly executed nude figures, as well as his showy landscape backgrounds.

ROMANO, GIULIO (or GIULIO PIPPI). Born at Rome in 1492 or 1498; died at Mantua in 1546. Pupil of Raffaele. Roman School.

Sale in 1801.			
<i>Earl of Besborough.</i>			
Salvator Mundi . . . . .	£21	0	0
Charybdis and Scylla . . . . .	24	3	0

1802.			
<i>Lord Darnley.</i>			
Cupid and Psyche; on black marble . . . . .	189	0	0

<i>Duke of Bridgewater, &amp;c.</i>			
The Continence of Scipio; from the Orleans Collection . . . . .	37	16	0
Scipio rewarding the Soldiers after the Siege of Carthage; from the Orleans Collection . . . . .	41	2	0
The Rape of the Sabines; from the Orleans Collection . . . . .	42	0	0

The Family of Coriolanus deprecating his Wrath; from the Orleans Collection . . . . .	£45	3	0
The Taking of Carthage by Scipio; from the Orleans Collection . . . . .	43	1	0
The Battle and subsequent Reconciliation between the Romans and Sabines; from the Orleans Collection . . . . .	59	17	0

1804.			
The Holy Family and St. Catherine; from the Palazzo Borghese . . . . .	162	15	0
The Assumption of the Virgin . . . . .	829	10	0

1808.			
<i>Sir Richard Sullivan, Bart.</i>			
The Birth of Bacchus; from the Orleans Collection . . . . .	147	0	0

1819.			
<i>Earl of Upper Ossory.</i>			
A Nymph, with a Sea God, &c. . . . .	262	10	0

1826.			
<i>Admiral Lord Radstock.</i>			
The Holy Family; from the Vicenza Spinola Palace at Genoa . . . . .	934	10	0

1829.			
<i>Lord Gwydir.</i>			
The Holy Family and St. John. St. Joseph standing in the Doorway with a Lantern . . . . .	336	0	0

<i>George Hibbert, Esq.</i>			
Interview between Coriolanus and his Family; from the Orleans Collection . . . . .	43	1	0

1832.			
<i>Earl of Mulgrave.</i>			
A Subject from Roman History . . . . .	32	11	0

1833.			
<i>Chevalier Sebastian Erard.</i>			
The Nursing of Jupiter . . . . .	80	17	0

1844.			
<i>Jeremiah Harman, Esq.</i>			
The Rape of the Sabines; from the Orleans Collection . . . . .	41	2	0
The Continence of Scipio; from the Orleans Collection . . . . .	43	1	0
The Battle between the Romans and Sabines . . . . .	70	7	0
The Siege of Carthage . . . . .	42	0	0

1856.			
<i>Samuel Rogers, Esq.</i>			
La Vierge au Berceau; a small copy after Raffaele . . . . .	61	1	0

Giulio Romano's name is more associated with Raffaele than any of the other artists of that school. We believe that he not only assisted Raffaele in some of his large works, but that he occasionally coloured or finished pictures originally designed, and in some cases actually outlined, by Raffaele. In his colouring Romano displays a great deal of taste and judgment; in cabinet pictures ascribed to him we find the flesh tints of a warm sunny hue, whilst the draperies are cool in colour and rather opaque. This style of colouring is rather opposed to the taste of the Venetian colourists, who were not in the habit of concentrating the warmth or sunshine on the flesh tints, but preferred distributing or diffusing it over the draperies and accessories. Whichever may be the finer style of colouring, Giulio Romano certainly obtained great breadth when he coloured in the former manner; for example, round a Giorgionesque kind of face he would paint a white headdress, or a white shawl round the neck, whilst other sunny parts are brought in contrast with masses of blue, grey, and other cool colours. It may also be noticed in pictures of this class that Giulio Romano would leave the ground exposed in parts, and the outlines are frequently enriched by those peculiar grey touches or hatchings which are so observable in Raffaele's large pictures, and even in some of his small works. The grey curved strokes which the writer speaks of are peculiarly Raffaele's credentials, and when they can be traced in Giulio Romano's pictures, they favour the belief of Raffaele having been present during the painting of the work, and thus possibly assisting in it. In regard to Romano's merit as a master, the writer's impression is that he was 'unequal' in his works. His figures of the Virgin are pretty, although they are not to be compared to Raffaele's; his men are frequently represented with enormous beards, which give a semi-lion-like expression to their faces. His symbolical figures are very inferior to the antique, although there is an air of grandeur about them. The landscape backgrounds of his pictures are curious, particularly the rocky landscapes with ruins, which are classical and fine. He made the backgrounds and the foreground minutiae of his pictures points of especial study; his foliage is highly finished, rich, and transparent in colour, and of fine mineral texture. In his gallery works his general colouring may in some cases appear too red and crude, and his flesh tints too pink to be agreeable; neither can we praise his compositions in which are introduced numerous horses or other animals, because, like most of the early Italian painters, he was very ignorant



of animal-painting. In summing up our observations on this painter, it is well to remember that whilst some judges of the present day are disposed to think lightly of him, yet he enjoyed the friendship of Raffaele, who confidently entrusted a great deal of difficult and important work to him. Then, again, it is not unreasonable to infer that Giulio Romano received assistance from pupils, so that inferior works or pictures unequally finished may be easily ascribed to him. If we are not to study his works in this light, our impression would be that his designs are usually grand, and that the forms and contours of his figures are sometimes very beautiful, but at other times extravagant and unpleasant, and, lastly, that he was greatest in those passages which remind us most strongly of Raffaele. The famous Giulio Clovio studied in the school of Giulio Romano. On the Continent he is known as a painter of religious and historical subjects. We find grandeur rather than simplicity in the treatment of his subjects; we find in them the feeling of Michael Angelo and of Daniele da Volterra. Giulio Clovio was a wonderful draughtsman, which is clearly seen in the heads and extremities of his figures. Some of Giulio Clovio's works remind us more of Raffaele and Giulio Romano than of the Michael Angelo School; for instance, subjects in which we find glories of angels. Then, again, his horses are like Giulio Romano's horses. Like many of the early Italian painters, he was fond of introducing rocks and ruined castles in the backgrounds of his works. Giulio Clovio studied miniature-painting under Girolamo dai Libri, and if he did not surpass his master, yet his name is better known in this country as the great Italian miniaturist of the sixteenth century. The Townley Missal is illustrated by this master, and at the Loan Collection at Kensington in 1862 the public had an opportunity of comparing and studying the illuminated missals of various periods of art, the productions of different countries. We meet with fine specimens in various countries, but the most elaborate and costly do not always appear to be the work of one hand; some of the pictures, or portions of the pictures, appearing much finer than the rest. There are some nice specimens in the Governor's library at Malta, particularly the 'St. Jerome,' which is a thick book profusely illustrated. William Bonde in 1733 published an account of Giulio Clovio and his works; the book is dedicated to John V., King of Portugal; it is written in Latin and is scarce. Fra Giovanni da Fiesole, the famous painter of angelic choirs, with golden skies or golden accessories, occasionally illuminated missals with his costly paintings. Benozzo Gozzoli, the scholar of Fra Angelico da Fiesole, was another great master in the early Tuscan School. His small pictures are finished with an exquisite delicacy, which is quite analogous to miniature-painting. His grand frescoes in Italy have long been known and admired, even by those who know them only by engravings. He introduced less gold into his pictures than Fiesole did.

**ROMBOUTS, THEODORE.** Born at Antwerp in 1597; died at Antwerp in 1637. Pupil of Abraham Janssens. Flemish School.

Sale in 1848.

*William Wells, Esq.*  
A woody Landscape . . . . . £4 4

Theodore Rombouts was an historical painter, but it appears that he sometimes painted merry-makings and similar subjects, painting them most likely with landscape backgrounds. Rombouts can hardly be regarded as a very original painter. Although unmistakably Flemish, yet his works show plainly enough that their author studied in the Italian Schools. The names of different Italian painters are, as it were, written on several of his works, whilst others exhibit an amalgamation of different schools; thus we may find in a single work parts which remind us of Rubens, whilst other parts are quite Italian in style. Then, again, there are an ease and luxury in those works in which he has introduced courtiers and beautiful women; they remind us of the Venetian School, and of the followers of Giorgione, and are very different from his grand religious subjects. In all probability the above sale note refers to another painter of the same name—viz., an artist who painted woody landscapes in the manner of Decker; he was very successful in representing stormy skies and old rustic bridges.

**ROMEYN, WILLIAM VAN.** Born at Utrecht. Flourished about the middle of the seventeenth century. Dutch School.

Sale in 1803.

*Walsh Porter, Esq.*  
A Group of Cows in a Landscape . . . . . £10 10

1801.

— *Bryan, Esq.*  
A Landscape and Cattle . . . . . 18 13 0

1820.

*Samuel Tansley, Esq.*  
Cattle and Peasants in a Mountainous Landscape . . . . . 13 10

1833.

Cows and Sheep in a Landscape . . . . . 12 12

1830.

*Sir James Stuart, Bart.*  
Mountainous Scene, with a Female Peasant keeping Cows and Sheep; from the Duchess de Berri's collection . . . . . £31 10 0

Landscape, with Sheep and Goats . . . . . 8 5 0

1861.

*Charles Scarisbrick, Esq.*

A Landscape, with Cattle, Sheep, and Goats . . . . . 7 10 0

We occasionally meet with small landscapes by this painter which are very prettily finished. Some of them seem to be painted in emulation of Berghem and Wynants.

**ROMNEY, GEORGE.** Born in Lancashire in 1734; died in 1802. English School.

Sale in 1801.

*Right Hon. Sir W. Hamilton.*

A Half-figure of a Lady with a Dog; a drawing . . . . . £16 16 0

1806.

*Marquis of Lansdowne.*

Portrait of Mr. Dunning . . . . . 5 15 6

1812.

*Charles Lambert, Esq.*

A Scene from the 'Tempest' . . . . .

Titania Reposing . . . . .

1813.

Sampson . . . . . 0 18 0

*J. W. Steers, Esq.*

Sketch of a Female Head . . . . . 21 11 6

1827.

*Lord de Tabley.*

Portrait of a Female . . . . . 37 16 0

Lady Hamilton . . . . . 107 2 0

Titania and Puck . . . . . 162 15 0

1865.

Portrait of Mrs. Braddyll, in a White Dress, holding a Lyre . . . . . 30 9 0

This charming painter, whose works continue to rise in the estimation of connoisseurs, delighted to produce feeling and sentiment with few and simple tints. Although his works vary considerably in 'quality,' yet there is a singular sameness in his touch and colouring, red and white being his favourite tints. Over and over again we find his ladies clothed in white dresses and red scarfs; the red is a rich dark red, and looks like our Indian red, only Dr. Newman, whose friends were acquainted with Romney personally, tells us that the colour which he used is a dark vermillion, and not Indian red. In some cases Romney has used his favourite red so freely as to lead us to assume that it was a freak on the part of the painter, perhaps with the view of showing what effect could be given to a picture with one colour. We all remember Gainsborough's 'Blue Boy,' and we can also remember that Sir Joshua occasionally painted pictures in little more than two colours. Romney's portraits which are painted almost entirely in red and white are not the most agreeable of his productions, still they are often redeemed by the pretty eyes. The eyes of his portraits are always well painted, particularly of his favourite model, Lady Hamilton. The arch smile and laughing eyes of this lady will never be forgotten by those who are acquainted with the works of Romney. As already stated, Romney painted the eyes well, and he had a nice way of giving repose to his portraits by turning the eyes away from the spectator. His drawing is vigorous, and his touch extremely broad, and more like the handling of Opie than of Reynolds. There is a great deal of freshness in his flesh tints, and the hair, although slightly painted, is truthful and effective. Romney did not confine himself to heads, for we have life-sized portraits with fancy backgrounds in the manner of Reynolds; these may be classed with his most important works, for in them he introduced a greater variety of colours, and the value of them is further increased by the glow or sunny tone which plays on the flesh tints and other light parts of the picture. The backgrounds of these portraits are good, for Romney knew well enough the value of a good background, and how much it has to do in enhancing the effect and colour of the portrait itself. We find great taste shown in the landscape backgrounds of Romney's pictures. A good landscape background to a portrait is generally more agreeable than a curtain or wainscot background; the latter does much to destroy the fancy character or effect which all admit is so desirable in a portrait. Much as we admire Romney's boldness of touch, yet we are not insensible that in some instances his boldness verges on negligence; and then his colouring is no longer glowing, but is absolutely opaque. Happily, this coarseness is chiefly confined to the draperies and accessories of his works, whilst his heads almost invariably display that fullness of thought and intelligence which exhibit Romney's greatness as a painter. We know that Romney was a charming painter of female beauty, and we know that he could appreciate other forms and expressions besides Lady Hamilton's; still in some of his full-length portraits we cannot resist feeling that the head is



unmistakably the picture. Of course it requires no argument to prove that the head must always take precedence, yet it may be held that when an artist undertakes to cover a large canvas, the whole of that canvas ought to be worth studying. This is not always the case with Romney's portraits, for some of his loveliest heads are much injured by the careless carrying out of the background and drapery. Whatever his imperfections may be, still all who are well acquainted with his best works concur in describing him as an original and skilful portrait-painter, and one of England's great masters. Catharine Read's oil-paintings, in warmth of effect, remind us a little of Romney and his red and orange tints. Read, however, is better remembered as a successful crayon-painter of her time; her works most likely vary a good deal in 'quality;' some of her crayon portraits are certainly very charming."

RONCALLI, CAV. CRISTOFORO. See BAROCCIO.

BONDANI, FRANCESCO MARIA. Born at Parma about 1606; died about the year 1548. Pupil of Correggio. Lombard School.

Sale in 1844.

*Jeremiah Harman, Esq.*

Portrait of a Gentleman in a White Dress and Fur Collar, holding a Palm-branch in his Hand . . . . . £210 0 0

RONYDYCK. Sale in 1803.

*Richard Walker, Esq.*

Interior, with a Gentleman reposing . . . . . £24 3 0

ROOKER, MICHAEL ANGELO, A.R.A. Born in London about the year 1743; died in 1801. Pupil of Paul Sandby. English School.

Sale in 1827.

*John Dent, Esq.*

Part of Pevensey Castle, Sussex, and View of the Strand Gate, Winchester . . . . . £2 12 6  
View of St. Augustine's Gate, Canterbury . . . . . 7 0 0  
View of the Gate of All Souls' College, Oxford . . . . . 5 5 0

1829.

*Sir John Thorold, Bart.*

View of a Gothic Building . . . . . 2 0 0

1832.

*George Watson Taylor, Esq., M.P.*

Remains of Roman Architecture . . . . . 8 8 0

ROOS, JOHN HENRY. Born at Otterburg in 1631. Pupil of Juhau du Jardin and of Adrian de Bie. German School.

Sale in 1821.

Abraham's Journey from the Land of Canaan . . . . . £21 0 0

1826.

Cows, Goats, and Sheep, in a Landscape . . . . . 14 3 6

ROOS, THEODORE. Born at Wetzl in 1638; died in 1698. Pupil of Adrian de Bie and of John Henry Roos. German School.

Sale in 1834.

*Viscountess Hampden.*

A Girl feeding Birds . . . . . £55 2 6

ROOS, PHILIP, called ROSA DA TIVOLI. Born at Frankfort in 1655; died at Rome in 1703. Pupil of his father, John Henry Roos. German School.

Sale in 1700.

*Jacob More, Esq., and Mons. Liss.*

A Landscape, with Horses and Figures . . . . . £22 0 0

1802.

A Pair of Landscapes, with Cattle and Figures . . . . . 19 18 6

A Landscape, with Cattle . . . . . 2 0 0

1803.

A Landscape, with Horses and Figures . . . . . 5 18 0

1816.

*Henry Hope, Esq.*

A Landscape and Cattle . . . . . 15 4 6

1822.

*Marquis of Bute.*

A Landscape . . . . . 5 5 0

A Landscape, with a Waterfall and Cattle . . . . . 6 6 0

Ditto . . . . . 7 7 0

1829.

*Lord Gwydir.*

Cattle in a Landscape . . . . . 3 0 0

A Landscape, with Fighting Bulls . . . . . 49 7 0

1830.

Cattle in a Landscape, with Ruins; a pair . . . . . 7 15 0

1833.

A Bull; a sketch . . . . . 1 2 0

Philip Roos is best known as a pastoral painter of large landscapes, in which he would introduce life-sized animals. The animals are generally sheep and goats, tended by agriculturists and shepherds, whilst in the background

he was fond of introducing a few ruins. His best works are really clever examples of effective painting, only he made all subservient to the bringing up of this effect. He gives us fine sunsets and brilliant effects of 'light and shade,' but his pencilling is far from agreeable. We cannot relish a succession of unmeaning semi-vertical strokes, although we may admire the impasto of his touch. Roos's best works are analogous to Castiglione's bold paintings of animals, with wild and rocky backgrounds. It appears that Philip had a brother, named John Melchior Roos, who used to paint similar subjects to his brother, and the writer believes that there was another member of the family, probably a son or grandson of Philip, who painted landscapes with cattle and figures quite in the manner of the former painters, only his works are inferior in quality. Again, we meet with small landscapes with cattle and figures, which appear to be by one of the later members of the Roos family. It will be noticed that the female figures in the works of the latter painter are very pretty, and are pencilled in a sharp and spirited manner.

ROSA, SALVATOR. Born at Borgo di Renella in 1615; died at Rome in 1673. Pupil of Cicco Fracanzano, of Spagnoletto, and of Aniello Falcone. Neapolitan School.

Sale in 1763.

*Earl Waldegrave.*

Landscape and Figures . . . . . £131 5 0

1766.

A Landscape; a drawing . . . . . 1 13 0

Ditto . . . . . 6 10 0

1801.

*Earl of Resborough.*

Portrait of Salvator Rosa . . . . . 70 7

Jason poisoning the Dragon . . . . . 525 10

Xenocrates and Phryne . . . . . 183 15

A Battle Piece . . . . .

*Right Hon. Sir William Hamilton.*

Democritus contemplating Immortality . . . . .

A Sea Storm in the Bay of Salerno, representing the coast of Analfi . . . . . 31 10

A Land Storm . . . . . 35 14 0

— *Slade, Esq.*

Two Drawings of Heads . . . . . 0 10 6

Three Drawings of Banditti . . . . . 1 13 0

A Land Storm; from the collection of Sir William Hamilton . . . . . 13 13 0

An Incantation; a drawing . . . . . 7 17 6

A Pair of Drawings . . . . . 2 12 6

A Drawing of the Death of Brutus . . . . . 3 10 0

*William Young Ottley, Esq.*

A Landscape, with Figures representing the Finding of Moses; from the Colonna Palace . . . . . 1,627 10 0

Landscape, with the Story of Mercury and the Woodman; from the Colonna Palace . . . . . 1,627 10 0

1802.

*W. Beckford, Esq., of Fonthill.*

The Death of Socrates . . . . . 58 16 0

Banditti on the Bank of a River; from the Colonna Palace at Rome . . . . . 199 10 0

St. Francis Preaching . . . . . 105 0 0

*Duke of St. Albans.*

An Incantation . . . . . 32 11 0

*Lord Darnley.*

A Landscape and Figures . . . . . 38 12 0

A Landscape . . . . . 231 0 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*

A Landscape . . . . . 39 18 0

Pythagoras and his Fellow Citizens . . . . . 483 0 0

1803.

The Death of Socrates . . . . . 31 10 0

*Walsh Porter, Esq.*

Rocky Landscape, with Figures . . . . . 121 16 0

*Robert Thistlewaite, Esq.*

A Landscape, with Hermits . . . . . 57 15 0

1804.

*— Bryan, Esq.*

A Landscape, with Figures . . . . . 173 5 0

Landscape, with Christ Tempted; from the Church of the Jesuits at Rome . . . . . 525 0 0

1805.

The Three Marys at the Tomb . . . . . 84 0 0

1806.

*Marquis of Lansdowne.*

Banditti, in a Landscape . . . . . 33 12 0

An Incantation . . . . . 37 16 0

*Sir George Yonge, Bart.*  
 Diogenes casting away his Golden Cup, on  
 seeing the Peasant drinking Water out of his  
 Hand . . . . . £787 10 0  
 Democritus at Abdera . . . . . 735 0 0

1807.

*Edward Coze, Esq.*  
 A rocky Landscape, with a Lake and a City in  
 the Distance . . . . . 89 5 0

1808

*Sir Richard Sullivan, Bart.*  
 A Harbour, with Rocks and Shipping . . . . . 63 0 0

1815.

*Edward Coze, Esq.*  
 A View on the Coast of Calabria, with Horses  
 and Figures . . . . . 57 15 0

1816.

*Henry Hope, Esq.*  
 A Landscape, with Figures; from M. de Ca-  
 lomme's collection . . . . . 157 10 0

Apollo contemplating the Serpent Python . . . . . 99 15 0

1819.

*John Knight, Esq.*  
 A Landscape, with Mercury, Argus, and Io . . . . . 399 0 0  
 Diogenes. Bought in at . . . . . 120 15 0  
 A Landscape and Figures . . . . . 157 10 0

1821.

*John Webb, Esq.*  
 A Landscape . . . . . 96 12 0

1823.

*George Watson Taylor, Esq., M.P.*  
 Jason pouring the Liquor of Enchantment  
 upon the Dragon; formerly in the collections  
 of the Duke of Chandos and of the Earl of  
 Besborough . . . . . 315 0 0

1824.

*Sir Mark Masterman Sykes, Bart.*  
 Landscape, with the Figures of Mercury and  
 the Woodman . . . . . 2,205 0 0

1826.

*Admiral Lord Radstock.*  
 Jason stepping across the Dragon . . . . . 31 10 0  
 A Group of four Figures, representing Demo-  
 critus observing the Countryman Protagoras  
 disposing his Sticks . . . . . 378 0 0

1827.

*Duke of Bedford.*  
 Mountainous Landscape, with Figures . . . . . 57 15 0  
 Travellers attacked by Banditti; from the Earl  
 of Suffolk's collection . . . . . 46 4 0

*Viscountess Cremorne.*  
 A Battle between the Spaniards and Moors . . . . . 63 0 0

1829.

*Thomas Emerson, Esq.*  
 A Landscape, with the Story of Callisto; from  
 the Borgiese Palace . . . . . 84 0 0

*Lord Gwydir.*  
 A rocky Solitude . . . . . 48 6 0  
 A rocky Harbour, with Figures on the Shore . . . . . 28 7 0

A Landscape, with Mercury and the Woodman . . . . . 1,600 0 0

1831.

*George J. Cholmondeley, Esq.*  
 A View on the Sea-shore, with Figures . . . . . 33 12 0

1832.

*Earl of Mulgrave.*  
 Rocky Landscape, with Figures . . . . . 100 16 0

1833.

*Chevalier Sebastian Erard.*  
 A wild Landscape, with Soldiers and other Men  
 in conversation on the Edge of a River . . . . . 87 3 0

Sea-coast, with Fishermen . . . . . 52 10 0

1834.

*Viscountess Hampden.*  
 A rocky Landscape, with Figures . . . . . 85 0 0

1837.

*W. J. Cresswell, Esq.*  
 A Landscape . . . . . 68 5 0  
 Landscape, with the Story of Tobit . . . . . 441 0 0

1838.

*William Badalle, Esq.*  
 Landscape, with the Fable of Latona . . . . . 80 0 0

*M. M. Zachary, Esq.*  
 A rocky Landscape, with Figures near a Pool  
 of Water . . . . . 67 4 0

1839.

*Sir Henry Oxenden, Bart.*  
 A Group of three Banditti, in a rocky Land-  
 scape . . . . . £81 0 0  
 A River Scene, with rocky Banks, and Figures  
 in the Foreground . . . . . 64 1 0

1841.

*Marquis of Camden, K.G.*  
 Landscape, with a Hunting Party . . . . . 58 16 0

1842.

*Count Pepoli.*  
 Il Saltimbanco . . . . . 52 0 0

1844.

*Jeremiah Harman, Esq.*  
 A View in the Apennines . . . . . 598 10 0  
 A Rocky Creek, on the Coast of Calabria, with  
 Figures . . . . . 128 2 0

1850.

*Earl of Ashburnham.*  
 Landscape, with Figures representing the Story  
 of Apollo and the Sibyl; from Monsieur  
 Julien's collection . . . . . 1,785 0 0  
 Philip baptizing the Eunuch . . . . . 1,050 0 0

1858.

*Colonel Hugh Baillie.*  
 Job in his Misery visited by his Friends; for-  
 merly in the Santa Croce Gallery . . . . . 241 10 0

1867.

*Colonel Hugh Baillie.*  
 Job in his Misery visited by his Friends; for-  
 merly in the Santa Croce Gallery . . . . . 38 17 0

This master has long enjoyed a distinguished rank as a landscape-painter. If his works are not universally admired, yet, as a rule, good examples are duly appreciated in the market. We feel that he carried his own style to perfection, beyond former conventional that style may be. (Old Evelyn, in his 'Epigrams on Paintings,' published in 1700, attempts to describe in verse some of the passionate subjects of this painter, but the verses hardly enlighten us as regards his style and colouring. Although best known as a landscape-painter, we must bear in mind that he was a figure-painter as well, and that some of his figure-paintings are fine bold examples of the semi-Spanish style. Let us speak of his landscapes first. Although strangely and quite artificially toned, they are singularly transparent and brilliant, and, like the works of many other great masters, they are not easily injured by overtone. There is an inherent brightness in the round and massive white clouds, in the bold foreground rocks, and in the high impasto on the trunks of his large stricken trees, which comes out with surpassing brilliancy, let the picture be ever so much toned. The blue of his skies is generally subdued to a rich transparent green, and the keeping of the rest of the picture seems to require this. He was a great studier of the forms of trees, and his massive trunks, with neither leaves nor branches, but exhibiting instead the marks of some long-past storm, which has splintered the forest monarch into a variety of beautiful forms and strata, are well remembered. His foliage is rich and transparent in colour, but, unlike the massive trunks and stems, we find the leafage rather thinly painted than otherwise, and expressed with long curved strokes. His scenes are remarkably wild, and his solitude very grand; and, whether he introduced his picturesque and favourite figures of banditti half garbed in rusty armour, or shepherds and goatherds attending to their flocks, he always contrived to give a repose and quietness to his landscapes which are very grand; the figures appear to be so completely by themselves. Sometimes his banditti are represented on the tops of towering rocks; at other times his figures are resting on the shores of beautiful lakes, which are hemmed in by overhanging rocks and successions of boldly coloured hills. Salvator Rosa's dashing bandits always look well in his wild landscapes; but these are not the only figures which tell in his rocky pictures, for the conventional type which he carried to perfection was quite adapted to the introduction of mythological subjects. Some of his best landscapes belong to this class, and we cannot fail in appreciating the high art which they display, yet both the figures and scenery sometimes appear to belong to a world which we have never seen. Salvator Rosa's talent was not confined to landscape, for he painted portraits and historical pictures. Some of these examples display considerable power, whilst others are less agreeable. At times he introduced too much brown and red into his figure pictures to make them interesting; then we must remember that his browns and reds have not that richness and transparency which are so agreeable in the Venetian masters, but instead are heavy and sombre in tint; in other words, are quite Neapolitan in tone. But we have exceptions: a few of his figure pictures are intrinsically fine; others are painted with more of the feeling and tone of the Spanish School than of the Neapolitan; and in this respect are more valuable: and, lastly, there are figure pictures by him which are not brown and sombre, for, whilst painted with the view of displaying a fine effect of 'light and shade,' they are at the same time

brilliant in colour, and we find blue in the skies of them, as well as blue and bright red in the draperies.

**ROSALBA, CARRERA.** Born at Chiozza in 1675; died in 1757. Pupil of Giovanni Diamantini. Venetian School.

Sale in 1801.

<i>Earl of Besborough.</i>	
The Four Seasons . . . . .	£15 15 0
Ditto . . . . .	24 8 0
Maternal Felicity . . . . .	16 5 6

*Right Hon. Sir William Hamilton.*

The Top of a Snuff-Box; by Rosalba and Marco Ricci . . . . .	5 5 0
Portrait of a Boy; in crayons . . . . .	1 1 0

— *Slade, Esq.*

Venus; in crayons . . . . .	10 0 0
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1802.

<i>Duke of St. Albans.</i>	
Two Heads; in crayons . . . . .	3 3 0
A Woman with Children . . . . .	18 18 0
Portrait of a Lady . . . . .	16 10 0

1815.

<i>Edward Core, Esq.</i>	
A Boy's Head, and a Girl's, the companion; drawings . . . . .	5 10 0
Diana, and a Female Head, the companion; drawings . . . . .	22 1 0
Spring and Summer; from the Besborough Collection; drawings . . . . .	16 5 6

1832.

<i>George Watson Taylor, Esq., M.P.</i>	
Clara; a crayon . . . . .	2 12 6
Head of a Cretanese Lady; ditto . . . . .	3 3 0
Head of a Roman Lady; ditto . . . . .	3 5 0
Head of an Italian Lady; ditto . . . . .	2 0 0
Head of a Tyrolese Girl; ditto . . . . .	2 10 0

1839.

<i>William Mellish, Esq.</i>	
A Sibyl . . . . .	10 0 0

One of the most lovely works of this paintress is a portrait of herself, painted in crayons. It would appear from the prices entered above that her works are not highly valued in the market. Like many other artists, she was 'unequal,' some of her works, possibly her early ones, appear weak. She excelled in painting pretty women, and beautiful indeed are some of the impressions which she has left us of them. Her power is especially seen in the heads, for when she attempted to make a fancy study or portrait we notice that the arms, hands, and undraped busts frequently exhibit weakness or feeble drawing. Rosalba, in her crayons, was skilful in managing white drapery, ermine, and other robes. Behind her portraits or fancy heads she was fond of introducing blue skies, occasionally broken or relieved by a few leaves, or perhaps a grape-vine.

**ROSAS.**

Sale in 1864.

The Assumption of the Virgin . . . . .	£3 0 0
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**ROSSELLI, COSIMO.** See TOMMASO GUIDI.

**ROSSI, FRANCESCO,** called IL SALVIATI. Born at Florence in 1570; died in 1563. Pupil of Andrea del Sarto, and of Baccio Bandinelli. Florentine School.

Sale in 1862.

The Betrayal of Samson, and a Subject from Roman History; drawings in bistre . . . . .	£2 7 6
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This artist's religious subjects are designed in an elegant manner, and he was a worthy follower of the great masters under whom he studied, and the valued friend of other eminent painters with whom he associated. There is a great deal of spirit in his execution, and his colouring is effective. We are told that John Stradanus was an admirer and imitator of his style. Stradanus was fond of painting nude figures, and would introduce them into his landscape subjects. The trees and foreground objects of his pictures are worked up in the elaborate manner of the early Flemish landscape-painters. Anthony Tempesta was a disciple of Stradanus, but probably chiefly studied the landscape subjects of the latter. Tempesta sometimes introduced animals in his pictures in a semi-krotesque manner. In drawing the human figure he was inferior to Stradanus, and his contours are not pleasing.

**ROSSO, ANDREA DEL.**

Sale in 1861.

<i>Charles Scarsbrick, Esq.</i>	
The Finding of the True Cross; a composition of numerous Figures . . . . .	£6 16 6

**ROTÁ, M.**

Sale in 1802.

Drawing from the Transfiguration; after Raffaele . . . . .	£7 17 6
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**ROTAERT.**

Sale in 1810.

<i>Sir H. T. Gott.</i>	
The Death of the Elk . . . . .	£22 1 0

**ROTTENHAMER, JOHN.** Born at Munich in 1564; died at Augsburg in 1606. Pupil of his father, Thomas Rottenhamer, and of J. Donnaver. German School.

Sale in 1801.

The Holy Family, with St. John; by Rottenhamer and Brueghel . . . . .	£25 14 6
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1802.

<i>Countess of Holderness.</i>	
The Last Judgment . . . . .	42 0 0

St. Francis, in a Landscape . . . . .	23 2 0
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*Guy Head, Esq.*

The Holy Family . . . . .	25 .
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<i>Sir Simon Clarke, Bart., and George Hibbert, Esq.</i>	
Assumption of the Virgin; formerly in the possession of Mr. Barnard . . . . .	70 7 0

1803.

<i>Earl of Godolphin.</i>	
The Crucifixion . . . . .	2 5 0

1804.

A small Picture of the Holy Family . . . . .	62 10 0
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1806.

<i>Marquis of Lansdowne.</i>	
The Death of St. Cecilia . . . . .	6 6 0

1813.

<i>Charles Griffin, Esq.</i>	
Landscape, with the Story of Diana and Actæon . . . . .	
St. John Preaching in the Wilderness. Bought in at . . . . .	105 0 0

1815.

<i>W. Comyns, Esq.</i>	
The Adoration of the Shepherds . . . . .	18 18 0

A Landscape and Figures . . . . .	9 9 0
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1816.

<i>Henry Hope, Esq.</i>	
The Discovery of Callisto . . . . .	18 7 6
A Musical Party . . . . .	26 15 6

1819.

<i>Mathew Mitchell, Esq.</i>	
The Bath of Diana . . . . .	7 15 0

Hippodamia and Eurypylus . . . . .	7 15 0
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1822.

<i>Marquis of Bute.</i>	
Bacchanalian Boys; a pair . . . . .	17 17 0

1823.

Venus and Adonis; by Rottenhamer and Brueghel . . . . .	35 14 0
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1827.

<i>John Dent, Esq.</i>	
The Cyclops furnishing Armour at the request of Venus . . . . .	9 9 0

1827.

<i>Duke of Bedford.</i>	
A Landscape, with four Boys; allegorical of the four Seasons . . . . .	20 9 6

1830.

<i>Sir Thomas Lawrence, P.R.A.</i>	
Diana and Actæon . . . . .	7 16 6

1839.

The Elements; a set of four pictures, backgrounds by Brueghel . . . . .	84 0 0
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The Judgment of Paris . . . . .	17 0 0
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1841.

<i>Marquis of Camden, K.G.</i>	
The Coronation of the Virgin . . . . .	22 1 0

1863.

The Elements; by Rottenhamer, Brueghel, and Van Kessel . . . . .	19 19 0
Coriolanus before the Gates of Rome . . . . .	31 10 0

In England this master is chiefly known as a painter of small sacred pieces, which look a little like miniature Rubenses, and also as a painter of small nude figures, which he used to insert into landscapes by Velvet Brueghel, Paul Brill, and similar painters; but in some cases the landscape backgrounds appear to be by his own hand, only worked up in Brueghel's elaborate style. His mythological figures and amorini remind us strongly of Van Balen's works. When he painted with Brueghel, he was fond of such subjects as Vertumnus and Pomona, or groups of naked infants porting

in gardens of beautiful flowers. His colouring is more delicate and pearly than Van Balen's, and often contrasts singularly with the bright skies and blue landscape backgrounds which his helpmates generally kept to. Paul Brill's backgrounds, however, are not so blue as Brueghel's. In noticing his works, it is necessary to bear in mind that during his travels in Italy he attempted figure-painting on a large scale, but with only moderate success. Charles Emanuel Biset was a Flemish painter of the seventeenth century; his small religious subjects may be classed with Rottenhamer's. There is a great deal of yellow in the background skies of Biset's pictures.

## ROUBELLS, W.

An Allegorical Picture . . . . . £2 5 0  
 Sale in 1802.  
 ROUSSEAU, JAMES. See MARCO RICCI.

## ROUTARD.

*Guy Head, Esq.*  
 Deer and Tigers fighting . . . . . £10 10 0  
 Sale in 1822.

ROWLANDSON, THOMAS. Born in London in 1756; died at London in 1827. English School.

Sale in 1822.  
 Ten Drawings, including 'Bibo,' 'Escape from a Prison,' 'Bachelor's Fare,' &c. . . . . £1 13 0  
 Eight ditto, including 'Marshalsea,' 'Placemen and Pensioners,' 'Blacklegs and Demireps,' &c. . . . . 1 9 0  
 Seven ditto, including 'Yorkshire Bites,' 'Falstaff and Doll Tearsheet,' 'Morning Visit to the Irish Giant,' &c. . . . . 2 2 0  
 Nine ditto, including 'Art of Scaling,' 'Lovers Walk,' and various Landscapes; in bistre and colours . . . . . 0 13 0  
 Seven ditto, including 'Rinaldo and Armida,' 'Moses in the Bulrushes,' Sketch from Rubens, &c. . . . . 1 2 0  
 Seven ditto, including 'Prodigal Son,' and various Landscapes and Animals, &c. . . . . 0 10 0  
 Eight ditto, including pencil sketches after Gainsborough, &c. . . . . 0 5 0  
 Six ditto . . . . . 0 8 0  
 Ten ditto, including humorous subjects; after Ostade, &c. . . . . 1 5 0  
 Eight ditto, including 'Centaur and Dejanira, after Rubens,' 'Venus and Cupid,' from Correggio, &c. . . . . 1 6 0  
 Seven ditto, including 'Venus and Adonis,' from Poussin; 'Sea-bathing,' &c. . . . . 1 14 0  
 Ten ditto, including Scenes from 'Peregrine Pickle,' 'School for Scandal,' 'Studious Gluttons,' &c. . . . . 1 11 6  
 Eight ditto, including 'Relieving the Unfortunate,' 'Charity to the Blind,' 'The Captive,' 'Last Farewell,' &c. . . . . 1 6 0  
 Seven ditto, including 'Three Weeks after Marriage,' 'Coming to the Point,' 'Female Volunteer,' &c. . . . . 1 11 6  
 Eight ditto, including Wild and Tame Animals, subjects from 'Roderick Random,' &c. . . . . 1 2 0  
 Four ditto, including 'Stag-hunt,' 'Spring Meeting,' 'Colonel O'Kelly,' &c. . . . . 0 17 0  
 Three ditto, including 'Cattle Pounder,' 'Village Pastime,' and 'Peasant's Family,' after Morland . . . . . 0 8 0  
 Three ditto, including 'Horse Armoury,' 'Hopkins's Repository,' &c. . . . . 1 10 0  
 Ten coloured Drawings, including 'Portsmouth Point,' 'Perambulator,' 'Kitty Careless,' &c. . . . . 1 2 0  
 Ten ditto, including 'Thieves on the Watch,' 'Guardian of the Night,' 'Road to Ruin,' &c. . . . . 0 19 0  
 Ten ditto, including 'Parisian Poissardes,' 'Milk-woman,' 'Kill or Cure,' 'The Finish,' &c. . . . . 1 8 0  
 Twelve ditto, including 'Bookworms,' 'Glass of Cordial,' 'Lady Elliott, commonly called Dolly the Tall,' &c. . . . . 1 3 0  
 Ten ditto, including 'Love and Poverty,' 'Shipwrecked Algerines,' 'Visitation among the Clergy,' &c. . . . . 0 19 0  
 Ten ditto, including scenes from 'Joseph Andrews,' 'Humphrey Clinker,' 'French Table d'Hôte,' &c. . . . . 1 5 0  
 Nine ditto, including 'Roderick Random,' 'No Song no Supper,' the 'Quaker,' &c. . . . . 0 17 0  
 Six ditto, including 'Christmas Bills,' 'Irish Priestcraft,' 'Misery of War,' &c. . . . . 1 7 0  
 Eight ditto, including 'Ghost of a Goose,' 'Peregrine Pickle,' 'Tom Jones,' &c. . . . . 0 16 0  
 Six ditto, including 'Mrs. Abingdon,' 'Mademoiselle Moison,' 'Opera Dancer at Paris,' &c. . . . . 0 8 0  
 Ditto, including portraits of 'Lady Auckland,' 'Lady Douglas and Sister,' &c. . . . . 0 7 0  
 Five ditto, including 'Fencing Match,' 'Exhibition of Baboons,' &c. . . . . 1 15 0  
 Seven ditto, including 'French Churches converted into Barracks,' 'Flying Artillery,' &c. . . . . 0 14 0

Six ditto, including 'Cries of London' . . . . . £2 6 0  
 Six ditto, including 'Holy Friars,' 'Usurers,' 'John Bull at the Italian Opera' . . . . . 8 0  
 Six ditto, including 'Gin-shop,' 'Danger of Drinking,' 'Idest,' &c. . . . . 9 0  
 Six ditto, including 'Grief and Jealousy,' 'Stolen Fruit,' &c. . . . . 3 0  
 Six ditto, including 'Doctor Demi Quack,' 'Hypocrisy,' 'King's Singing Boys' . . . . . 4 0  
 Ten ditto, of Landscapes, with Figures . . . . . 13 0  
 Ditto . . . . . 12 0  
 Eight ditto, including 'Robbing an Orchard,' and various Landscapes, with Animals, &c. . . . . 5 0  
 Ditto, including 'Anglers' and 'Fishermen,' 'Deserter in Custody,' &c. . . . . 14 0  
 Six, including 'Welsh Ale,' 'Wool-washers,' 'Camp near Plymouth,' &c. . . . . 10 0  
 Eight ditto, including 'Embarking at Harwich,' and various Views on the Thames, &c. . . . . 18 0  
 Six, including 'Blacksmith's Shop near St. Albans,' 'East Cowes Harbour,' &c. . . . . 17 0  
 Three, including 'Powell the Pedestrian,' 'Irish Jaunting Cars,' and 'Poachers' . . . . . 5 0  
 Six, including 'Citizen at his Country Villa,' 'Love Scene in a Village,' &c. . . . . 0 0  
 Three, including 'Gaming House,' 'Bull Inn Yard,' &c. . . . . 15 0  
 Ditto, including 'Bean Feast,' 'Diana and Nymphs Sleeping,' &c. . . . . 16 0  
 Five, including 'Count Ugolino,' after Reynolds, 'Death of Portia,' &c. . . . . 1 8 0  
 Three, including 'Melancholy' and 'Raving Madness' . . . . . 0 10 6

Rowlandson was a mannerist, but there are so much fun and ingenuity in all his designs that every one is fond of them. He persistently adhered to one style, in the strictest sense of the term. We look for him in this style; and the more severe he is, the better we like him. Rowlandson's works are capital pictures of the social customs and manners of the last century; and his landscapes as local scenes are very interesting. There may be a monotony in his type, yet it seems redeemed by the fertility of his imagination and wit, and by the precision and certainty of his touch. If he did not attempt to delineate many varieties of character and expression, yet he was always able fully to express his ideas without the least hesitation. The famous caricaturist James Gillray was born about the same time as Rowlandson. In his caricatures he did not obstinately adhere to one type, like Rowlandson did; but, like the former artist, he was fond of representing singularly stout women. We occasionally meet with caricatures by an artist of the name of G. M. Woodward, treated in the manner of Gillray.

## ROY, J. B. DE. See ANTONISSEN.

RUBENS, SIR PETER PAUL. Born in Siegen in 1577; died at Antwerp in 1640. Pupil of Tobias Verhaecht, of Adam Van Oort, and of Otto Venius.

Sale in 1763.  
*Earl Waldegrave.*  
 A Man's Head . . . . . £12 1 0  
 Centaurs, in a Landscape . . . . . 105 0 0

1796.  
*Jacob More, Esq., and Mons. Liss.*  
 A Martyrdom; a sketch . . . . . 45 3 0

1801.  
*Earl of Resborough.*  
 Portrait of a Lady . . . . . 21 0 0  
 The Decollation of St. John . . . . . 37 16 0  
 An Emblematical Sketch . . . . . 25 4 0  
 Landscape, by Moonlight . . . . . 59 5 0  
 Portrait of Theodore Mayerne . . . . . 60 18 0

Part of the History of Henry IV.; a sketch for one of the panels of the Luxembourg . . . . . 31 10 0  
 Rubens's Wife; a sketch . . . . . 36 5 0  
 Shepherds Dancing . . . . . 33 2 0  
 A Sketch for the Descent from the Cross . . . . . 75 12 0  
 A Sketch from the Life of Achilles . . . . . 40 19 0  
 A Sketch of the Battle between Constantine and Maxentius . . . . . 241 10 0  
 Ditto, Constantine receiving the Globe and Cross . . . . . 7 0  
 Ditto, Constantine worshipping the Cross . . . . . 17 0  
 Ditto, Constantine receiving the Banner . . . . .  
 Ditto, Fame crowning Constantine . . . . .  
 Right Hon. Sir W. Hamilton.  
 Sketch of the Holy Family . . . . . 9 13 6  
 Portrait of a Woman in Black . . . . . 47 5 0  
 Sketch of his Wife . . . . . 54 12 0  
 Ditto of the Conversion of St. Paul . . . . . 10 10 0

1802.			<i>Mathew Mitchell, Esq.</i>		
<i>Countess of Holderness.</i>			A small Design for part of the Ceiling at White-		
The Judgment of Paris . . . . .	£320	5 0	hall; from the collection of Sir Joshua Rey-		£29 18
Portrait of Marcellia Coxis, a Capuchin Friar . . . . .	15	4	nolds . . . . .		27 0
Portrait of a Capuchin; the companion . . . . .	28	7	An Allegory designed in honour of the Com-		
<i>Paul d'Aigremont, Esq.</i>			merce of Antwerp . . . . .		
St. Cecilia . . . . .	42	0 0	<i>Willott Willett, Esq.</i>		
<i>Lord Darnley.</i>			Pomona and two Nymphs filling a Cornucopia . . . . .		
Boys Reaping; a sketch . . . . .	21	0	1821.		
A Landscape, and Figures . . . . .	23	2	<i>John Webb, Esq.</i>		
A Woman Sleeping . . . . .	34	13	A Shepherd surprising Sleeping Nymphs . . . . .		
The Holy Family; from Sir Joshua Reynolds's			The Fathers of the Church; a sketch from the		
collection . . . . .	84	0	Escurial . . . . .		
A Landscape . . . . .	70	7	The Tribute Money; from Ponderham Castle . . . . .		
<i>Duke of Bridgewater, &amp;c.</i>			A Landscape . . . . .		
Story of Hercules and Omphale . . . . .	89	5 0	Silenus and Bacchantes . . . . .		
<i>Sir Simon Clarke, Bart., and George Hilbert, Esq.</i>			Sketch for the Jesuits' Church at Antwerp . . . . .		
Hunting; a sketch . . . . .	46	4	The companion . . . . .		
Ditto . . . . .	46	4	Sketch of the Assumption of the Virgin . . . . .		
The Crucifixion . . . . .	157	10	1823.		
Venus at her Toilet; after Titian . . . . .	61	13	Our Saviour curing one possessed of an Evil		
The Assumption of the Virgin; from Mr. Pur-			Spirit; a sketch for the picture in the Church		
ling's collection . . . . .	430	10	of the Annunciation . . . . .		
Diana returning from the Chase; painted for			A small Picture of Christ, and St. John with the		
the family of Walkenier . . . . .	1,102	10	Lamb . . . . .		
<i>Nesbitt, Esq.</i>			Diana and her Nymphs . . . . .		
A Sketch . . . . .	14	14	<i>George Watson Taylor, Esq., M.P.</i>		
The Loves of the Centaurs . . . . .	273	0	A Lioness rolling on the Ground . . . . .		
1803.			Jupiter and Mercury in a Landscape . . . . .		
Our Saviour with His Disciples at Emmaus . . . . .	66	3	An unfinished Sketch for the great Picture at		
<i>Earl of Godolphin.</i>			Florence of the Triumph of Henry IV. of		
The Madonna supporting the Infant Jesus . . . . .	173	5	France, after the Battle of Ypres; from the		
1804.			collection of M. Von Scamp, of Ghent . . . . .		
<i>Bryan, Esq.</i>			Portrait of one of Rubens's Children . . . . .		
Cupid and Psyche . . . . .	52	10 0	A small Picture of the Roman Charity; from		
1806.			the collection of Griffin Fagel . . . . .		
<i>Marquis of Lansdowne.</i>			Landscape, with a Rainbow; from the Balbi		
Portrait of Sir Theodore Mayerne, Physician to			Palace at Genoa . . . . .		
Charles I. . . . .	80	17 0	<i>Rev. Edward Balme.</i>		
Landscape; Sunset . . . . .	320	5 0	Eight Sketches on Paper, from the Life of		
An Allegorical Sketch . . . . .	25	4 0	Achilles; from Dr. Mead's collection . . . . .		
The Adoration of the Magi . . . . .	840	0 0	1824.		
<i>Sir George Yonge, Bart.</i>			<i>Sir Mark Masterman Sykes, Bart.</i>		
The Holy Family . . . . .	535	10 0	Two naked Boys blowing Bubbles; formerly in		
1807.			the collection of Sir Joshua Reynolds . . . . .		
<i>Edward Cox, Esq.</i>			1826.		
The Death of Melenger; a sketch; from the			Admiral Lord Radstock.		
Calonne Collection . . . . .	68	5	A Woody Landscape, with a Bear-hunt; a		
1808.			sketch . . . . .		
<i>Sir Richard Sullivan, Bart.</i>			Portrait of the Baron de Roos, in a Ruff . . . . .		
Portrait of Grotius . . . . .	99	15 0	Mercury and Argus . . . . .		
1809.			The Holy Family; from the Convent of Tercu-		
<i>Sir George Pauncefote, Bart.</i>			maren, near Waterloo . . . . .		
Melenger and Atalanta . . . . .	140	0 0	1827.		
1812.			<i>Duke of Bedford.</i>		
<i>Charles Lambert, Esq.</i>			A Study of two Lions . . . . .		
The Chariot of the Morning; a sketch . . . . .	63	0 0	1828.		
1813.			<i>M. M. Zachary, Esq.</i>		
<i>M. La Fontaine.</i>			The Virgin with the Infant Christ . . . . .		
Helena Foreman and Child, with Landscape by			1829.		
Brueghel . . . . .	58	18	<i>Thomas Emmerson, Esq.</i>		
Portrait of a Benedictine of Antwerp, with a			Minerva protecting the Arts from the Horrors		
Skull on the Table before him . . . . .	204	15	of War . . . . .		
<i>John Willett Willett, Esq.</i>			The Triumph of Religion; a study . . . . .		
Landscape, Moonlight; from Sir J. Reynolds's			Mercury, Argus, and Io, in a Landscape; from		
collection . . . . .	315	0 0	the collection of Lord Radstock . . . . .		
Rubens's three Wives, depicted as Flora, Ceres,			Landscape, with Figures performing a Rustic		
and Pomona. Bought in at . . . . .	357	0 0	Dance; formerly in the collection of Mons.		
Boys blowing Bubbles . . . . .	142	10 0	de Julienne, of Paris . . . . .		
Fruit, Game, and Live Animals, &c.; from Sir			<i>Lord Gwydir.</i>		
Gregory Page's collection . . . . .	204	0 0	The Virgin supporting the Infant; a sketch . . . . .		
1816.			<i>Viscount Ranclagh.</i>		
<i>Henry Hope, Esq.</i>			Constantine approving the Draft for the Site		
Landscape deluged by a Torrent . . . . .	210	0 0	of Constantinople; a sketch from the Orleans		
Christ triumphant over Sin and Death . . . . .	30	9 0	Gallery . . . . .		
The Roman Charity . . . . .	71	8 0	The Battle of Maxentius; from the Orleans Col-		
The Assumption of the Virgin . . . . .	257	10 0	lection . . . . .		
The Woman taken in Adultery . . . . .	2,100	0 0	<i>Earl of Liverpool.</i>		
1819.			St. Michael driving down Satan; a sketch . . . . .		
<i>John Knight, Esq.</i>			The Triumph of a General; an allegorical sketch		
A Magdalen. Bought in at . . . . .	189	0 0	Rome enthroned and crowned by Fame; a		
The Assumption of the Virgin . . . . .	136	10 0	sketch . . . . .		
1830.			1830.		
			The Descent from the Cross . . . . .		
			The Prodigal Son . . . . .		

<i>Sir Thomas Lawrence, P.R.A.</i>		<i>John Penrice, Esq.</i>	
Pleety and Commerce . . . . .	£135 10 0	The Judgment of Paris; from the Orleans and Lord Kinnaird's Collections . . . . .	£1,200 0 0
1831.		1848.	
<i>Hon. Mr. Vernon.</i>		<i>William Wells, Esq.</i>	
Ulysses discovering Achilles with the Daughters of Lycomedes; a finished study . . . . .	63 0 0	A Female in the Character of 'Inspiration' . . . . .	53 11 0
Briests restored to Achilles . . . . .	84 0 0	Portrait of the Baroness de Virg or Vicq; from the collection of the Hon. Lady Stuart . . . . .	210 5 0
Christ at the House of Mary and Martha, by Rubens, Brueghel, and Van Kessel . . . . .	122 17 0	<i>Count de Morny.</i>	
<i>George James Cholmondeley, Esq.</i>		Portrait of a Young Woman . . . . .	94 10 0
The Tribute Money; formerly in the collection of Lord Courtenay . . . . .	264 12 0	Hercules and Omphale; a composition of several figures . . . . .	
1832.		1850.	
<i>George Watson Taylor, Esq., M.P.</i>		<i>Earl of Ashburnham.</i>	
Head of a Child; a study . . . . .	47 5 0	Story of Apollo and Cyparissus; by Rubens, Snyder, and Brueghel . . . . .	
<i>Earl of Mulgrave.</i>		Nature unveiled by the Graces; from Sir T. Dundas's collection . . . . .	
A woody Landscape; a sketch . . . . .	43 1	1856.	
Design for a Ceiling; a sketch . . . . .	20 9	<i>Samuel Rogers, Esq.</i>	
Landscape; Moonlight; from the collection of Sir Joshua Reynolds . . . . .	220 10 0	Solitude; a Landscape; Moonlight; from Sir Joshua Reynolds's collection . . . . .	
1833.		The Horrors of War; from the Balbi Palace at Genoa, and from Mr. Champenowne's collection . . . . .	
<i>Alexander Day, Esq.</i>		A Scene among Flemish Meadows, with a Man driving a Waggon; from the collection of the Marquis of Camden . . . . .	
Æneas and Taurus; a cartoon from the Razzi Palace at Rome . . . . .		The Triumph of Julius Cæsar; from the Balbi Palace at Genoa, and from Mr. Champenowne's collection . . . . .	
Metius, King of Alba, brought before Tullus Hostilius; the companion cartoon, from the same palace . . . . .		The Battle between Constantine and Maxentius; from the Orleans Gallery and Lord Ranelagh's collection . . . . .	
<i>Chevalier Sebastian Brard.</i>		1859.	
Christ seated at the Gate of a Village, Blessing little Children . . . . .		<i>Hon. Edmund Phipps.</i>	
The Salutation . . . . .		The City of Paris, as a Female holding Louis XIII. in her Arms; Mars presenting a Sword, and Cupid a Buckler; a sketch . . . . .	
St. Sebastian . . . . .		Henry IV., with an Olive-branch in his Hand, conducting his Queen, under the Auspices of Hymen; a sketch . . . . .	
1835.		1862.	
<i>William Esdaile, Esq.</i>		A Drawing of the Picture of the 'Fall of the Angels,' at Dusseldorf; from the collection of Sir Joshua Reynolds . . . . .	
The Holy Family, with St. Francis; from Mr. Hulse's collection . . . . .		Mercury conveying Psyche to Olympus; a drawing from the Lawrence Collection . . . . .	
Cupid with Doves, and three Children seated beneath a Festoon of Fruits; formerly in the collection of Count Alenkia, at Madrid . . . . .		Soldiers Storming an Entrenchment; a drawing from the Lawrence Collection . . . . .	
<i>M. M. Zachary, Esq.</i>		Ditto of a Man's Head; from the Lawrence Collection . . . . .	
Portrait of a Falconer; from the collection of W. Smith, Esq., M. P. . . . .		A Groom leading a White Horse; a drawing from the Lawrence Collection . . . . .	
The Virgin and Child; from Benjamin West's collection . . . . .		Great as is the reputation associated with this painter's name, a name which is placed at the head of an important school, still his rank has not altogether shielded him from certain unfavourable criticisms. It is not the design of the writer to review these criticisms. Were he disposed to take up the same theme, he would so far agree with these critics in admitting that it is to be regretted that one who really possessed the power of painting beauty with such perfection as Rubens did, should yet so frequently distress us by laying that power aside and giving us, in the place of beauty, coarseness and ugliness. In these remarks the writer does not refer to the baboon or satyr-faced men which he sometimes introduced by the side of his loveliest women, with the view of adding to their prettiness, but he speaks of the want of feeling which he sometimes displayed in his subjects, and of the clumsy exaggerations which are so conspicuous in many of his nude figures. Having spoken of him as the head of a great school, it is hardly necessary to add that he was indebted to many of the pupils of that great school for much valuable assistance in completing those stupendous works which have greatly raised the importance of cities, and which have made galleries and collections famous. Whilst we congratulate Rubens and ourselves that such able men were found in his school to aid him in carrying out his almost inexhaustible designs, at the same time we see clearly enough how difficult it must be to pronounce with certainty on the productions of a man who worked so much in conjunction with others. His style and compositions are familiar enough to all; others, again, who have the advantage of a little more experience, know pretty well when a work is submitted to them for opinion, whether it is of the right age or not; but in attempting to go beyond this point in deciding whether a sketch or picture be entirely or only partly painted by Rubens, or whether it be only a contemporary copy by a good scholar or imitator, are points which can hardly be hastily decided on, but require the closest scrutiny and attention. Now in giving a subject like this attention, even were there no money considerations at stake, the student will be well repaid for the time and trouble which he may spend in trying to understand even one great master thoroughly. Of course there are degrees of pleasure which arise as the result of an acquired or cultivated taste,	
1839.		1818 0	
<i>John Knight, Esq.</i>			
A Magdalen . . . . .			
1840.			
<i>Sir Simon H. Clarke, Bart.</i>			
Portrait of Helena Foreman; from the collections of M. Pasquier, the Duc de Praslin, and M. Robit . . . . .			
Diana Departing for the Chase; from the collections of M. Wantier, Valchenier, and G. Hibbert, Esq. . . . .			
Portrait of a Lady; from the collection of M. Robit . . . . .			
Ditto of Charles the Hardy, Duke of Brabant . . . . .			
The Holy Family; from the collections of M. Robit, M. Wouter, Valckenier, — Bryan, Esq., and George Hibbert, Esq. . . . .			
1841.			
<i>Hon. Lady Stuart.</i>			
A Landscape, with a square Tower on the left, and a Bridge . . . . .			
Portrait of the Baron de Virg . . . . .			
Ditto of La Baronne de Virg . . . . .			
Ditto of the Duchess de Cruy . . . . .			
Melchizedek giving Bread and Wine to Abraham and his Soldiers; a finished study, from the collection of M. Julienne . . . . .			
Atalanta and Meleager pursuing the Calydonian Boar . . . . .			
A Landscape, with Buildings, Cattle, and Figures . . . . .			
Christ Triumphant; a sketch . . . . .			
Landscape, with a Waggon going through the Water . . . . .			
1844.			
<i>Jeremiah Harman, Esq.</i>			
Head of a Young Woman . . . . .			
Virgin and Child Enthroned; sketch for the altar-piece in the Church of the Augustines at Antwerp . . . . .			
The Elevation of the Cross; design for the altar-piece of the Church of St. Walbuge at Antwerp . . . . .			
The Assumption of the Virgin; a chalk drawing for the high altar of Antwerp Cathedral . . . . .			
A Landscape, exhibiting a Wild Sequestered Scene . . . . .			

whether our pursuit be music or painting, or anything else. All love music, and thousands understand it, but all cannot find in it that degree of vitality which Mendelssohn speaks of—the breathing words and burning thoughts. Painting also speaks to those who understand it, yet Mendelssohn always thought that his was the greater art, the more speaking art; and to him music was more expressive, more comprehensive, than the greatest masterpieces of verbal eloquence, and he adored it for its soul-stirring power and worshipped it as the language of angels. But as there are degrees of knowledge, so in like manner there are correspondent grades of pleasure or gratification. Thousands can enjoy Rubens's grand compositions, and can admire his flesh-like colouring, and his lovely infants, which are so full of life. But if we wish to appreciate the purity and greatness of the master we must not remain satisfied with merely appreciating his style and the richness and transparency of his colouring, because these charms are repeated with wonderful success by the great painters of his school. A knowledge of these points may satisfy some, but we know, were we speaking about music instead of painting, they would afford but comparatively little gratification to masters like Mendelssohn. Now the same reason may be applied to the picture-fancier; if Rubens was a great master, and if his style is worthy of study, let him bestow sufficient time in examining and studying that style, until he is repaid by knowing enough of the great man's touch to be able to distinguish his works from those of his pupils, and in more difficult cases to know whether there is any ground for believing that a work ascribed to Rubens ever emanated even from his studio, whether any part of the picture may be fairly given to Rubens, and, if so, what part or parts. In accordance with the plan of this work, the writer would desire to make a few suggestions, or to offer a few hints to the student as the result of his own study, and which of course will be given, not with the view of cramping the student's thought, but, like all the other descriptive notes in this work, they are given in the hope that they may be usefully suggestive, and may also be found amusing to the student when comparing them with his own notes which he may have made in the hope of throwing more light on this great painter, and at the same time difficult painter to understand. Rubens's most important works are fixtures, are locked-up works; but occasionally very fine easel examples are brought to the hammer. And then our acquaintance with Rubens need not end with these occasional examples, for the demands on his inventive talent were so constant that he frequently made sketches and studies with the view of having enlarged copies made by his pupils. As a rule, we may expect to find more of Rubens in his slight and finished sketches than in the more presumptuous compositions which bear his name; still we must not forget that there are numerous copies and imitations of these sketches, and many of them are contemporary copies. In comparing Rubens's sketches and slightly painted pictures with contemporary copies, we find greater pellucidity throughout the tints of the former, particularly in the skies. When we come to examine his more important works, we find that his touch is peculiar and very decided; we cannot fail to notice his long free strokes, strokes which exhibit such a strong disinclination to unite or blend. Then there are his favourite red strokes and favourite red touches, which in many cases are so distinct that we may call them his semiotic autographs; the stroke is a long and lengthy sweep of the pencil; the touch is often a single point, which gives expression to the eyes and the other features. The high lights on the eyes and other parts of the faces are expressed by short opaque touches, which exhibit the same disinclination to blend as the strokes of his broader pencil. There is nothing that can be called weak or laboured about Rubens's heads, but in the school pictures we find layer on layer of colour, upon which is a vast amount of scumbling before the desired effect or finish is produced. Rubens's fine transparent browns pervade more or less all his works; we meet with the same brown in the shadows of the nude figures under the arms and in other parts; we see the same broad and transparent strokes and the same studied avoidance of amalgamation in the tints. His shadows are transparent, and at the same time distinct and free; one might almost suppose that he put them in after finishing the light parts. The draperies of his background figures often consist of a thin coarse scumble of transparent brown; the lighter parts of these draperies appear strange, because he had a way of putting semicircular lines of quite a different colour upon them. By way of variety, Rubens would sometimes work a rich glaze into a dress or robe, the same being first painted with considerable impasto: he did this well, yet he never equalled the great Venetian masters in giving texture and transparency to his draperies. He was very charming in the distances and skies of his historical pictures; the fine yellow which he introduced in the sky and distant scenery of his pictures is to us a new colour, and we cannot find any like it. He varied the style of his landscape backgrounds a good deal. In looking at them we are sometimes reminded of Paolo Veronese; at other times they remind us of G. Pousin. Rubens's animals are also highly esteemed, and exhibit all the freedom and spirit of the man; his horses are peculiarly his own, his dogs are more like Snyder's, and his wild animals are like Titian's. Rubens's portraits

are very fine, and they are far from being all alike. They are so boldly painted and so well relieved—are full of force and character, and are coloured with his characteristic freshness; still they are not all alike. When he painted his smiling wife and other beautiful women, we expect to find his clear pink tints in the faces, with his bright unsubdued colours in the draperies; but in his graver portraits of men we find more tone and richness in the colouring—in fact, more finish and more of the Vandyck feeling throughout. Rubens's small fancy pictures sometimes have backgrounds by the hand of Brueghel. Doubtless when these pictures were painted people thought that these backgrounds enhanced the value of the pictures. Such is hardly

appear to intrude and to injure the effect of Rubens's fine painting. Rubens's power as a colourist is seen to great advantage in his fine landscapes, for he was as great an admirer of storms and sunshine as our own Constable; in fact, much of their charm lies in the colouring of them, and at the same time he displayed great power in representing extensive scenery. Although his landscapes must be classed with an early type, yet they are free from many of the faults of the early Flemish School of landscape art. He gave us miles of beautiful scenery, with numerous interesting points or objects of interest, whilst at the same time he studiously avoided the tedious manipulation of his contemporary landscape-painters. The Family of Sir Balthazar Gerbier is one of Rubens's well-known works. Sir Balthazar was an admired miniaturist, and several of his works were exhibited at the South Kensington Museum in 1865. As Rubens was a landscape-painter as well as a figure-painter, we will include in this notice another and a contemporary Flemish landscape-painter of the name of Vadder. We feel greater interest in the works of Louis de Vadder because he was an early landscape-painter; he lived in the time of John Brueghel and other painters of that class. In the short account of him which is given in Bryan's Dictionary we are told that he improved his style by studying the landscapes of Titian; the writer, however, has never seen any pictures by Vadder which remind him of Titian. His early landscapes are rather bald; they represent bare and open country, and are not sufficiently enriched with trees and shrubs. We have also pictures of rocky scenery by him in which he introduced fine light skies, put in with a great deal of 'impasto.' His more homely subjects are woody landscapes, roadside scenes, and forests on the banks of rivers. Some of his pictures of this class are richly coloured, and will bear being placed by the side of De Vries's works and other pictures of the same class. Still it will be seen that Vadder did not manipulate the foliage as De Vries and Waterloo did, that is to say, with sharp and short touches of the pencil, but on the contrary we find that the foliage is expressed with long and semi-vertical strokes of the pencil or tool, the leafage on the lighter branches appearing to be agitated by the wind. The comparison drawn between Vadder's pencilling and that of the Dutch painters who immediately followed him is worthy of attention, for it shows us so plainly a distinctive feature of each school, notwithstanding the similarity already noticed in regard to the colouring and general treatment. Now the brown woody landscape by Vadder, to the practised eye, is unmistakably the work of a Fleming, because the PENCILLING is Flemish; and the brown woody landscape by De Vries is unmistakably Dutch, because the PENCILLING is Dutch. In his woody landscapes we generally find small gable-roofed cottages and old churches. Although there is little in this description which seems to exhibit much invention or genius in the painter, his compositions being generally simple, such as any of us may see at any time, still Vadder was a painter of merit, and there is much to please us in his best pictures. Simple as the subjects may be, we find in them breadth and considerable facility in the management of the 'light and shade.' It is this which gives such freshness to Vadder's pictures; and besides he had a remarkably happy way of giving lightness and perspective to his skies by introducing bright openings behind the trees, or else the light is very brilliant on one side of the road or avenue of dark trees. Vadder was a native of Brussels, and, as already observed, his pencilling is Flemish, but he wisely steered away from the colouring of that school. He adopted a much better style of colouring—viz., that of the Dutch landscape-painters of the seventeenth century, and, like them, he appreciated the value of 'russet' in the 'theory of colour.' And his richly coloured foregrounds and 'brown-greens' are always pleasant to the eye, and are more agreeable than the 'blue-greens' of the early Flemish landscape-painters. Vadder's small brown figures are unimportant, but they look pretty well in his pictures. It will be remembered that Otto Venius was one of Rubens's masters. In England little is known of his works; his female figures are pretty, and are designed with a great deal of the feeling of Rubens. The works of Gerard Segers remind us of the large pictures of Cornelius Schut and other imitators of Rubens. Segers's pictures vary in 'quality'; we occasionally feel that the grand subjects selected by them were beyond his grasp or power, and we should probably discover more to admire had he devoted his time to more simple subjects. He was more

successful in painting male figures, and the heads of old men, than female figures. The Rubensque works of Theodore Rombouts and the designs of Egidius Sadeler class very well with the works of Segers. Houbraken speaks of Deodate del Mout as the intimate friend and favourite pupil of Rubens.

RUGENDAS, GEORGE PHILIP. *See* CORTESE.  
RUGENBERG.

Sale in 1801.

— *Slade, Esq.*  
Two Pictures of Peacocks and Poultry . . . £2 0 0  
RUNCIMAN, ALEXANDER. Born in Scotland in 1736; died in 1785. English School.

Sale in 1801.

A Subject from the History of England . . . £0 10 6

1825.

Aeneas at the Court of Dido . . . 15 4 6

1836.

A Flower Girl . . . 9 19 6

The New Inmate studying Effect with a Witness . . . 8 5 0  
The Fortune-teller . . . 9 15 0

1830.

View of the Lake and Town of Thun . . . 4 10 0  
View on the Rhine, near Oudernach . . . 4 14 6  
View on the Rhine, above Coblenz . . . 2 0 0  
View on the Moselle, at Coblenz . . . 2 18 0  
Soho, or Sudden Find . . . 2 12 6  
A Boy carrying Home a Roast Pig . . . 3 10 0  
Contemplation . . . 1 18 0  
A Girl singing in a Church . . . 1 15 0

This artist is known both as a painter and etcher. We are amused at the easy way in which he changed his style and subjects. His etchings display elegance and refinement, and he bestowed great care on the contours and the drawing of the extremities.

RUSSEL (or RUSSELL), ANTONY. *See* VANDYCK.

RUSSEL (or RUSSELL), THEODORE. *See* VANDYCK.

RUSSELL, JOHN, R.A. Born at Guildford in 1744; died in 1806. Pupil of Francis Cotes. English School.

Sale in 1827.

— *Lord de Tabley.*  
Lady Hamilton as a Bacchante; in crayons, after Romney . . . £10 10 0

1833.

Portrait, in crayons, of the Prince of Wales . . . 7 7 0

This master is best known as a crayon-painter. For a pastel-artist he was a singularly gay colourist. There is something very charming about his flesh tints; carnation tints in crayon-painting are apt to look brickdusty, but Russell's never do. We feel that he succeeded in most of the difficult parts of chalk-painting. We like the way he coloured the hair, and we also admire the hands and arms of his children. More can be said of Russell's than of most crayons, for we can speak of his portraits as being fine and spirited. When he painted family groups he was most successful in his heads of children. It may further be noticed that there is a great deal of white in some of his crayon portraits. Russell likewise painted in oil-colours, yet he was hardly so great in this medium as in his pastels, for even in his most pleasing oil portraits we can trace a little indecision of pencilling, which may be attributed to his constant practice at crayon-painting. This indecision is most observable about the eyes, for we find greater firmness in the pencilling of the other features; and his management of the lake tints of the lips is very delicate and pretty. On the whole, his oil paintings scarcely possess so much force as Cotes's; but we are pleased with the sunny glow which he contrived to cast over his lightly coloured portraits.

RUYSCH (or RUISCH), RACHEL. Born at Amsterdam in 1684; died at Amsterdam in 1750. Pupil of William Van Aelst. Dutch School.

Sale in 1804.

— *Bryan, Esq.*  
A Flower Piece . . . £45 3 0

1813.

— *John Willett Willett, Esq.*  
A Flower Piece . . . 17 17 0

1821.

A Flower Piece, called 'Flowers of all Hues' . . . 29 8 0

1840.

— *Sir Simon H. Clarke, Bart.*  
A Group of Fruit, near the Stem of a Decayed Tree, with Insects, and a Lizard attacking a Bird's Nest; formerly in the collection of the Prince Regent . . . 287 14 0  
The companion—A Group of Flowers in a Glass Vase . . . 210 0 0

1848.

— *William Wells, Esq.*  
Flowers . . . 220 10 0  
Fruit . . . 170 0 0

— *Count de Morny.*

A Bouquet of Flowers, arranged in a Glass Vase . . . £21 0 0  
1804.

— *Earl of Clare.*

A Group of Poppies, Roses, and Tulips, on a Marble Slab . . . 63 0 0

The works of this paintress are highly esteemed. Her style of painting is richer and more agreeable than Van Os's, and it is more like an amalgamation of the styles of Van Huysum and Mignon. Her groups of flowers and fruit are beautifully finished; and when the flowers are represented in vases she would place beside them shells and other objects, which are remarkably well painted, the perspective of them is so good.

RUYSDAEL (or RUISDAEL), JACOB. Born at Haerlem about 1630; died at Haerlem in 1681. Dutch School.

Sale in 1796.

— *Jacob More, Esq., and Mons. Liss.*  
A Landscape, with a Ruin . . . £42 0 0

1801.

A Winter Scene . . . 12 12 0

A Sea Piece . . . 8 8 0

A View in Holland . . . 19 19 0

Landscape, with Figures by Wouwermans . . . 93 11 0

A Landscape, with Figures by Wouwermans . . . 61 19 0

A Woody Scene, with a Waterfall . . . 39 18 0

1802.

A mountainous Landscape, with a Waterfall . . . 26 5 0

An upright Landscape; a Cavern Scene . . . 54 12 0

— *W. Beckford, Esq., of Fonthill.*

View of a Road through a Village . . . 78 15 0

A Landscape, with Figures by Wouwermans . . . 26 5 0

A Landscape . . . 19 8 6

— *Guy Head, Esq.*

A Landscape, with Cattle and Figures . . . 16 16 0

A Landscape . . . 10 10 0

— *Lord Darnley.*

A Landscape; View of the Castle of Bentheim; from the collection of Mons. Le Noire, of Paris . . . 315 0 0

— *Duke of Bridgewater, &c.*

The Extremity of a rich Wood . . . 17 6 6

A Village . . . 15 4 6

A Landscape, with Figures by A. Vande Velde . . . 21 3 0

Ditto . . . 35 14 0

— *Sir Simon Clarke, Bart., and George Hubert, Esq.*

A Landscape, with a Waterfall . . . 36 15 0

Winter Scene; from Mr. Goldmeister's collection . . . 73 10 0

A Landscape . . . 22 1 0

A View of Haerlem . . . 22 1 0

1803.

— *Walsh Porter, Esq.*

View of a Harbour . . . 22 1 0

A Landscape, with a Waterfall . . . 20 0 0

— *Robert Thistlewaite, Esq.*

Landscape, with a River and Figures . . . 69 6 0

1804.

— *Bryan, Esq.*

A Landscape, with Figures by Wouwermans . . . 73 10 0

A Landscape . . . 39 15 0

Ditto . . . 43 6 0

A small Landscape . . . 21 10 6

A Landscape, with a Waterfall . . . 215 5 0

A Landscape . . . 267 15 0

1806.

— *Sir George Yonge, Bart.*

A View near Haerlem . . . 115 10 0

1807.

— *Edward Cox, Esq.*

Landscape, with a View of a Tower . . . 28 7 0

Ditto, with a View of the Church at Haerlem . . . 14 3 6

A Mill in Ruins . . . 73 10 0

Ditto, with Figures by Adrian Vande Velde . . . 99 14 0

1809.

Ruins of an old Convent . . . 27 16 6

1813.

— *Clay, Esq.*

A Landscape, showing the Trunk of a Tree . . . 30 19 6





1858.	
• <i>Colonel Hugh Baillie.</i>	
A Landscape, with a Stream falling in a Cascade between Rocks, the Stem of a large Birch-tree lying partly in the Water, near which are some Peasants . . . . .	£1,120 0 0
1829.	
<i>Hon. Edmund Phipps.</i>	
A Landscape, with Figures and Sheep by Adrian Vande Velde . . . . .	42 0 0
1861.	
<i>Charles Scarsbrick, Esq.</i>	
A Landscape, with a double Watermill and other Buildings . . . . .	31 10 0
An open Landscape, with a Group of Figures dancing before a rustic Building . . . . .	36 15 0
Landscape, with Trees on a Sandbank, and a Château beyond . . . . .	73 10 0
A Landscape, with a Watermill built between the Stems of two decayed Trees . . . . .	44 2 0
A woody Scene, with a ruined Building of red Brick on the Bank of a Stream, a Woman spreading Linen to dry, &c. . . . .	225 15 0
A View in Norway, with a River falling between Rocks, Peasants driving Sheep over a Wooden Bridge, &c. . . . .	105 0 0
A Woody Scene, with Figures and a Dog on a Path at the Edge of a Stream . . . . .	40 19 0
A Landscape, with a Canal, on which is a Man in a Boat . . . . .	77 14 0
A Landscape, with large Trees near a Pool of Water, on the edge of which Timber is lying, a Shepherd and Sheep in the distance . . . . .	94 10 0
A Landscape, with a Watermill on the Bank of a Stream, two Peasants in the background . . . . .	210 0 0
A Landscape, with a Château on the Bank of a River, Peasants and Sheep passing over a Wooden Bridge . . . . .	357 0 0
An upright Landscape, with a rapid River falling among Rocks, two Peasants occupied with Timber near a Wooden Shed . . . . .	283 10 0
A Landscape, with a Stream falling in two Rills between rugged Rocks, Cottages among Trees above broken Ground, and a lofty Hill on the left . . . . .	1,321 10 0
1863.	
A Rustic Watermill, with a Peasant opening a sluice . . . . .	116 11 0
Landscape, with the Castle of Bentheim . . . . .	88 4 0
1864.	
<i>Earl of Clare.</i>	
An upright Landscape, with a River and a Château in the distance . . . . .	220 10 0
A Landscape, with Figures passing along a Road towards a Mill . . . . .	215 5 0
<i>Right Hon. Edward Ellice.</i>	
Landscape; a View near a Village, with a Cottage and Figures . . . . .	87 3 0
1868.	
<i>W. Kinleside Gratwicke, Esq.</i>	
A Landscape, with Fir-trees and a running Stream . . . . .	50 8 0

However much we may respect the medical profession, none of us can regret that Ruysdael deemed it desirable to exchange the scalpel for the brush. It is quite true that the works or subjects of this painter are so well known that it is hardly necessary to describe them; still it is equally true that his works and subjects require as much study as the works of any other eminent painter; that is to say, if we really mean to study them with the view of understanding the 'quality' of them; for if we only know the subjects and general style of the painter, we are in danger of being satisfied with good copies and imitations. In referring to the incidents of his early life, his biographer speaks of his intimacy with Berghem, but the student must remember that Berghem pursued a very different walk in landscape-painting from Ruysdael. We are not certain that either Ruysdael or Hobbema was indebted to any masters, yet we ought not to assert that the type or style which they perfected did not exist in an embryo or less developed state, for in this state we can trace Ruysdael's type in the dark woody pictures of old Molyn, and afterwards through the more advanced works of Everdingen and Waterloo. Ruysdael's skies are usually so fine; he knew how to give impasto to his clouds without losing the surface, and without making them appear heavy; then, again, there is a freshness about the ultramarine of his skies which is even more beautiful than the ultramarines of Wouwermans and Wynants. His power for representing dark and stormy clouds has never been surpassed; his love for such skies seemed to draw him to the coast, where he painted some of his most valuable stormy scenes. Ruysdael was particularly famous for the depth and richness of his colouring; even when he painted a sea piece he was not satisfied unless he was able to introduce a little of that rich colouring which is so charming in his woody

scenes. The power and depth of his browns and brownish greens, when introduced into his coast scenes, enabled him to give greater brilliancy and substance to the water, and it will be noticed that the shadowed parts of the water in his sea pieces have more richness, more of the 'brown-pink' tone, than we find in his ordinary waterfalls or mountain torrents. His sea pieces generally represent rough weather, and he was fond of introducing in them small fishing-boats tossing about, whilst their reddish-brown sails are lit up by an almost smothered ray, and tell well against the rolling slaty clouds. It is well known that Ruysdael was very partial to waterfalls; his pictures of this class vary considerably in value and 'quality'; the finest are often enriched with figures by eminent artists, such as Adrian Vande Velde and Lingelbach. On the other hand, some of his woody scenes with mountain torrents are dark and thin, and are rarely of much value. It is supposed that many of the dark Norwegian landscapes, representing waterfalls or cascades, which are ascribed to Ruysdael, are in reality by the hand of Everdingen; this may be so, but it is by no means certain, unless the assumption be that they are copies of Ruysdaels by Everdingen. Still it is true that Everdingen's *modus* is analogous to Ruysdael's; his colouring has often a similar richness and transparency, and, like Ruysdael, he succeeded in giving a mineral or gritty texture to the trunks of his large trees, and other foreground parts requiring power and impasto, and, like Ruysdael, he delighted to paint the graceful pines of Norway. But for all this, when we come to examine the well-authenticated works of Everdingen, we find that they are very dissimilar in general treatment or arrangement, whilst they are particularly dissimilar in the treatment or working up of certain parts, such as the buildings and rocks. Ruysdael was far from being monotonous in the choice of his subjects; some of his small pictures are little more than studies or portraits of two or three fine trees, which show the precision and power of the painter in the magnificent penning of the leaves and branches. His skill in depicting 'light and shade' may be seen in his pictures of cornfields and gravelly roads, on portions of which the sun is shining in the most charming and truthful way that it is possible to conceive. Only one man amongst the old masters could do this with equal taste, and with the same illusive and agreeable effect, and that was Hobbema. There is nothing more delightful, more real, in landscape art, than to stroll along, in company with a few peasants and sheep, by the side of one of Ruysdael's deliciously finished hedges, to look up and see the clouds dispersing after a summer storm, and then to peep through the rich woody hedge, and watch the sun passing over the field, and giving a golden tinge to the grass by our side. Many of Ruysdael's landscapes are small and very simply treated, but they are always so marvellously truthful. We have pictures of buildings and views of towns by Ruysdael; of course they possess considerable merit, yet, as a rule, are less interesting than his more familiar subjects. His snow scenes and frost pieces are very good, and in 'quality' class very well with his sea pieces; but, after all, however much we may admire his versatility of talent, we like nothing better than one of his fine woody landscapes, providing there be a running stream in the picture, and providing also that it be not too dark; and if in addition to the same we find a few of Adrian Vande Velde's figures and animals, then indeed we can enjoy the picture in the fullness of its beauty. Ruysdael was very happy in his light grey tints; the colour referred to is that peculiar tint which we find in fat touches on the stems and trunks of the trees; we find it again between the rich brown and green tints of the foliage; then again, with the addition of a little more white and yellow, he found it useful in painting his picturesque palings, cottages, and crazy bridges. These bridges are not unfrequently hazily suspended over fine mountain torrents. As already stated, he frequently sought the aid of other masters for the figures. His own figures are very different from Adrian Vande Velde's; they are good of their kind, and are generally put in with fat touches of grey and other silvery colours, but they have not the sparkling finish and neatness of Adrian Vande Velde's. In many of his forest scenes Ruysdael would represent figures burning wood, the white smoke from which often adds much to the charm of the work. About the foliage of his lighter pictures we find red autumnal touches, which are very pretty; and the masses of sandy earth or rock on the banks of his falling rivulets are painted to perfection. Cornelius Dubois is mentioned by Stanley as an imitator of Jacob Ruysdael. Dubois painted neatly, but rather tamely, and his works are usually in emulation of Ruysdael's views of flat scenery. A Dutch artist, known by the monogram 'W.W.', painted marine pictures, views of rough water, in emulation of Ruysdael; and he managed the skies and distances of his pictures very nicely.

RUYSDAEL (or RUISDAEL), SOLOMON. Born at Haarlem in 1616; died at Haarlem about 1673. Dutch School.

Sale in 1802.

<i>W. Beckford, Esq. of Ponthill.</i>	
Boat under Sail, on a River, View of a Town in the Distance . . . . .	£23 2
View on a River, with Boats and Fishermen . . . . .	19 19

<i>Countess of Holderness.</i>		
Landscape, with Figures by Wouwermans . . . . .	£68	5 0
1803.		
View of a River in Holland, with Boats, &c. . . . .	17	17 0
1806.		
<i>Marquis of Lansdowne.</i>		
A Flemish Fair . . . . .	30	9 0
1813.		
— <i>Clay, Esq.</i>		
A Landscape, with Cattle . . . . .	13	13 0
1815.		
<i>W. Comyns, Esq.</i>		
Landscape, with Figures by a Roadside . . . . .	26	5 0
View of a Village on a River in Holland, with Boats and Figures . . . . .	34	2 6
1823.		
<i>Rev. Edward Balm.</i>		
A River Scene, with a Ferry-boat and Figures . . . . .	29	8 6
1824.		
<i>Lady Holland.</i>		
View of a Village, with Horsemen and other Figures . . . . .	14	14 0
A Woody Scene, with Figures on the Margin of a Brook . . . . .	22	1 0
1827.		
View of a Church and Village, with a Halt of Waggon and Travellers . . . . .	32	11 0
<i>John Dent, Esq.</i>		
A Landscape; a Forest Scene . . . . .	6	10 0
1836.		
A View in Holland, with a Ferry-boat and Figures . . . . .	9	15 0
1838.		
<i>William Esdaile, Esq.</i>		
A River Scene, with Boats, and a Village on the Bank . . . . .	33	12 0
1839.		
A River Scene, with Figures in a Ferry-boat . . . . .	15	15 0
1850.		
<i>Earl of Ashburnham.</i>		
A Dutch River Scene, with a Waggon and Figures on the Road . . . . .	85	1 0
1865.		
— <i>Bryan, Esq.</i>		
View of the Church and Coast of Scheveling, with Figures and Boats . . . . .	54	12 0

Solomon Ruysdael was fond of painting river views, and many of his works are analogous to Van Goyen's, but we have no proof that he was either his scholar or his imitator. His earlier and slighter pictures remind us of Van Goyen in his 'brown and white' period, a style of painting which succeeded the 'blue school' of Flemish landscape-painting.

**SABBATINI, ANDREA**, called **ANDREA DA SALERNO**. Born at Salerno about 1480; died at Naples about 1545. Pupil of Raimo Epifanio and of Raffaele. Neapolitan and Roman Schools.

Sale in 1842.

The Holy Family . . . . . £5 5 0

**SABBATINI, LORENZO**, called **LORENZO DA BOLOGNA**. Born at Bologna about the year 1540; died at Rome in 1577. Bolognese School.

Sale in 1803.

*George Graves, Esq.*  
Madonna and Child on a Crescent . . . . . £10 10 0

1836.

*Sir Thomas Lawrence, P.R.A.*  
The Presentation in the Temple . . . . . 26 15 6

In England Sabbatini is best known as a painter of small pictures, in which are introduced religious subjects. His works are coloured in a lively manner, and in treatment remind us of Salviati. He was most successful in his female figures, which are designed with considerable grace and freedom. It may also be noticed that his front or full faces are nicely drawn, and his draperies well disposed or arranged.

**SACCHI, ANDREA**. Born near Rome in 1598; died in 1681. Pupil of Benedetto Sacchi and of Albano. Roman School.

Sale in 1801.

*Earl of Besborough.*  
Noah Exposed . . . . . £33 12 0  
St. Bruno at his Devotions . . . . . 56 14 0

These remarks, however, can only be applied to some of Solomon Ruysdael's pictures, for at a later period he often handled colour very freely, far more freely than Van Goyen usually did. Certainly, if he were a scholar of Van Goyen, the latter had no reason to be ashamed of his pupil, as there are a nice impasto and richness in his small river views, and there is something singularly fresh and pleasing in his stormy skies. Some writers suppose that Solomon Ruysdael studied under his brother, the famous Jacob. Judging from his works, this is hardly likely, but, considering that Solomon was several years older than his brother, it is quite possible that Jacob may have learnt the rudiments of painting from him.

**RYCKAERT, DAVID**. Born at Antwerp in 1615; died about 1677. Pupil of his father, Martin Ryckaert. Flemish School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
An Old Woman with a Jug . . . . . £5 5 0

1801.

— *Slade, Esq.*  
Interior of a Peasant's House . . . . . 1 1 0

1803.

*Walsh Porter, Esq.*  
An Interior . . . . . 9 19 6  
Ditto, the companion . . . . . 11 11 0

*Marquis of Bute.*  
A Dutch Farmer and his Family at their Repast . . . . . 38 17 0

1825.

A Married Pair at their Repast . . . . .

1832.

*Sir George Duckett, Bart.*  
A Dutch Courtship . . . . . 3 17 0

1833.

The Administration of Justice . . . . . 10 10 0

1861.

*Charles Scarisbrick, Esq.*  
Interior, with a Cobbler at Work, his Wife and Child in the background . . . . . 20 10 0

The subjects of this painter class very well with Nicholas Drooghsloot's, and with some of old Teniers's. He sometimes painted outdoor scenes, in which he would introduce numerous figures. There is a great deal of good work in his pictures, but his subjects are not always pleasant, and in treatment they lack the simplicity of Barent Gaal, and other painters of the same class. Ryckaert was an industrious painter, and the accessories and inferior parts of his pictures are very carefully worked up. The works of C. or Thomas, a Flemish painter of the latter part of the seventeenth century (possibly a son of John Thomas, who is mentioned by Bryan), may be noticed here, as his interiors are composed in the manner of the younger Teniers. He also reminds us of Quellinus in his way of introducing numerous accessories and fancy objects. Thomas's colouring is very warm and brown.

**RYSBRAECK (or RYSBRECHTS), PETER**. See DUGHET.

1816.

*Henry Hope, Esq.*  
Christ bearing His Cross; from the Orleans Collection . . . . . £96 1

1826.

*Admiral Lord Radstock.*  
St. Bruno contemplating the Crucifix; from the collection of Mr. Froward . . . . . 99 15 0

1834.

*Viscountess Hampden.*  
Portrait of a Cardinal . . . . . 23 12 6

1856.

*Samuel Rogers, Esq.*  
Christ bearing His Cross, attended by St. Veronica and Roman Soldiers; from the Orleans Gallery . . . . . 85 1 0

The cabinet works of this painter are usually slightly finished, and are not unfrequently painted with subdued colours, of a brownish or reddish hue. His more important works display considerable force, and he was fond of depicting powerful effects of 'light and shade.' Carlo Maratti painted a very good portrait of Andrea Sacchi, which was afterwards engraved by Vallet in 1832.

**SACHTLEVEN (or SAPHLEVEN)**. See ZACHTLEVEN.  
**SAENREDAM, PIETER**. Born at Assendelft about 1597; died in 1666. Pupil of Franz Pieters de Grebber. Dutch School.

Sale in 1856.

*Samuel Rogers, Esq.*  
Interior of a Dutch Church, with Figures . . . . . £4 5 0  
Interior of a Flemish Church, with Figures . . . . . 5 15 0

The works of this painter are rarely seen in England, yet the few examples which we meet with please us very much. His interiors of cathedrals are drawn with great care and accuracy, but the columns and other parts are not outlined in the manner of Neef or Steenwyck, and we like them all the better for that, particularly as we have no fault to find with Saenredam's perspective. His pictures may be described as light pictures; in colouring they remind us a little of De Witte, only they are not painted with the same body of colour. The figures in his churches are sometimes very small, but they are richly coloured, and he contrived to give a great deal of character and action to them.

**SALERNO, ANDREA DA.** See **ANDREA SABBATINI.**

**SALIMBENI, CAV. VENTURA.** See **BAROCCIO.**

**SALVI, GIOVANNI BATTISTA,** called **IL SASSOFERRATO.** Born at Sassoferrato in 1605; died at Rome in 1685. Pupil of Tarquinio Salvi. Roman School.

Sale in 1763.

**Earl Waldegrave.**  
The Virgin and Saviour . . . . . £42 0 0

**Earl of Besborough.** 1801.  
A Madonna . . . . . 43 1 0

**William Young Ottley, Esq.**  
A Madonna . . . . . 50 8 0  
Virgin and Child, with Angels; from the Corsini Palace . . . . . 787 10 0

**Edward Core, Esq.** 1807.  
The Virgin and Child . . . . . 5 0

**The Madonna and Child.** 1809.  
The Madonna and Child . . . . . 40 10 0

**Henry Hope, Esq.** 1810.  
The Virgin and Infant Christ . . . . . 22 11 6

**Lord de Dunstanville.** 1824.  
The Virgin . . . . . 49 7 0

**Sir M. M. Sykes, Bart.**  
The Virgin and Child . . . . . 100 3 0

**Simon M'Gillivray, Esq.** 1825.  
The Virgin holding up the Infant Christ . . . . . 43 2 0  
The Entombment; from the Aldobrandini Palace . . . . . 140 2 0

**M. M. Zachary, Esq.** 1828.  
The Virgin and Child . . . . . 78 15 0

**Earl of Liverpool.** 1829.  
The Infant sleeping in the Arms of the Virgin . . . . . 29 19 6

**Hon. Mr. Vernon.** 1831.  
The Virgin . . . . . 26 15 6

**M. M. Zachary, Esq.** 1838.  
Head of the Virgin . . . . . 12 0 0  
The Virgin and Infant Christ . . . . . 88 14 6

**Sir Henry Oxenden, Bart.** 1839.  
Head of the Virgin . . . . . 31 10 0  
Ditto . . . . . 31 10 0

**Sir Simon H. Clarke, Bart.** 1840.  
'Parce Somnum rumpere' . . . . . 64 1 0

**Charles Scarisbrick, Esq.** 1861.  
The Virgin, with her Hands clasped in Prayer . . . . . 111 6 0

There are a charm and a Raffaellesque simplicity about the designs of this painter, particularly in his well-known bust or head of the Madonna with her hands clasped; only, as we have so many of this subject, and as they vary so much in 'quality,' it is not necessary to believe that they are all by the hand of Giovanni Battista. The flesh tints of this painter are warm and luminous, and in the face-shadows we find a great deal of raw umber. He may be described as a fancy colourist; there is such a strange startling brilliancy about his pictures; yet his bright ultramarine scarfs and light lake dresses are often very pleasing. Sometimes his pictures look spotty and unpleasant in a gallery, but at other times, when judiciously placed, they tell remarkably well with more sombre paintings. Sasso Ferrato occasionally went out of his usual line to paint nude figures and other fancy subjects, but as a rule we like one of his fine Madonnas better. And perhaps we like him better still in his beautiful pictures of the Madonna with the Infant; there is generally something very taking and chaste in his style of painting the Infant Saviour.

**SALVIATI, FRANCESCO.** See **ROSSI.**

**SALVIATI, GIUSEPPE.** See **PORTA.**

**SALVIOSI.**

Sale in 1802.  
Exterior View of a Palace, with the Sea, &c. . . . . £11 0 6

Ruins and Figures . . . . . 1 10 0

**SAMACCHINI, ORAZIO.** See **PELLEGRINO TIRALDI.**

**SANBY, PAUL, R.A.** Born at Nottingham in 1725; died in London in 1809. English School.

Sale in 1812.  
**Charles Scarisbrick, Esq.**  
View of Windsor Castle; in water-colours . . . . . £5 5 0

1863.  
**John Alnutt, Esq.**  
Ludlow Castle; in water-colours . . . . . 6 10 0  
Caith Castle, in Glamorganshire; in water-colours . . . . . 8 8 0  
A Landscape, with a River and Bridge; in water-colours . . . . . 17 17 0  
A small Landscape, with Cows near a Stream; in water-colours . . . . . 5 5 0  
Windsor Castle; in water-colours . . . . . 13 2 6

Paul Sanby's views of old towns and parks are generally penned and tinted with water-colours, in the simple yet pleasing manner of Rowlandson. At the same time, although Sanby's figures may sometimes be amusing, yet they are not *humorous* figures like Rowlandson's. Sanby was singularly happy in painting local scenery and views of country seats. A collection of his landscapes was published in 1777, engraved by Mr. Rooker and Mr. Watts. The reader will do well to examine them, as they show the style and talent of the painter very clearly. Some of Sanby's most masterly works are his small drawings in body-colour; they are coloured with great delicacy and refinement. There are no sharp outlines to tease us, and altogether they appear to belong to a more developed period of English water-colour painting, the aerial perspective being sweetly expressed, and we find in them a greater variety of tints than we usually see in the body-colour drawings of the older Barrett. Sanby's large figures may be compared to Adrien Leprieux's, or to Tibbottson's; they are painted so as to form part of the picture, and may be examined with pleasure. It will also be noticed that there is a great deal of expression and meaning even in his most minute figures and animals.

**SANDERS, G.** See **SNEE.**

**SANTERRE, JEAN-BAPTISTE.** Born at Magny, near Pontoise, in 1650; died in Paris in 1717. Pupil of François Lemaire and of Boulogne l'Ainé. French School.

Sale in 1801.  
A Lady in a Spanish Dress . . . . . £22 1 0

Santerre was a neat and careful painter. His portraits appear to be good likenesses, and he bestowed great care on the painting of the hands, and on the working up of the drapery. Besides his single figures and portraits, we occasionally meet with historical pictures by him.

**SANZIO (or SANTI), RAFFAELLO,** called **RAFFAELLE** or **RAPHAEL.** Born at Urbino in 1483; died at Rome in 1520. Pupil of his father, Giovanni Santi, and of Pietro Perugino. Roman School.

Sale in 1763.  
**Earl Waldegrave.**  
Virgin and our Saviour . . . . . £152 5 0

1801.  
**Earl of Besborough.**  
An Historical Drawing; from the collection of King Charles I. . . . . 19 19 0  
Madonna with the Bambino . . . . . 42 0 0  
Ditto . . . . . 231 0 0  
St. John in the Desert . . . . . 99 15 0  
Portrait of Raffaele . . . . . 99 15 0

**Right Hon. Sir W. Hamilton.**  
A small Picture representing the Coronation of Charles VI. . . . . 56 14 0

**William Young Ottley, Esq.**  
Cartoon of the Horse's Head; for the fresco of Heliodorus in the Vatican . . . . . 47 5 0  
Martyrdom of Saints . . . . . 120 15 0  
A Sleeping Warrior, with two allegorical Female Figures; from the Borgheese Palace . . . . . 493 10 0

1802.  
**Duke of St. Albans.**  
The Virgin and Infant Christ . . . . . 131 5 0

**Guy Head, Esq.**  
Finished Design for 'The Transfiguration' . . . . . 110 5 0  
Madonna and Child . . . . . 45 3 0

**Lord Darnley.**  
A small Picture of Venus and Minerva, allegorically treated . . . . . 189 0 0  
B B

<i>Sir Simon Clarke, Bart., and George Hibbert, Esq.</i>		
Christ bearing the Cross; from the Orleans Collection . . . . .	£85	1 0
Virgin and Child; from the Orleans Collection . . . . .	294	0 0
1804.		
— <i>Borellis, Esq.</i>		
Virgin, Child, and St. John . . . . .	189	0 0
1805.		
The Descent from the Cross . . . . .	110	5 0
1813.		
<i>John Willett Willett, Esq.</i>		
The Holy Family; from the Orleans Collection . . . . .	288	15 0
The Madonna and Child; a cartoon. Bought in at . . . . .		
	525	0 0
1823.		
<i>Madame Murat, ex-Queen of Naples.</i>		
The Holy Family . . . . .	514	10 0
1829.		
<i>George Hibbert, Esq.</i>		
Interior, with the Virgin and Child; from the Orleans Collection . . . . .	210	0 0
1831.		
<i>Hon. Mr. Vernon.</i>		
The Virgin and Child; from the Orleans Collection . . . . .	304	10 0
1856.		
<i>Samuel Rogers, Esq.</i>		
Christ in the Garden of Gethsemane; from the Orleans Collection . . . . .	472	10 0
The Madonna embracing the Infant; from the Orleans Collection . . . . .	504	0 0
1862.		
The Virgin, Child, and St. Joseph; a drawing in bistre; from the collections of Lord Spencer and Sir Thomas Lawrence . . . . .	27	6 0

Raffaello's name is more familiar to most people than the name of any other painter in connection with the early history of Italian art. We are taught from our earliest childhood to love and admire Raffaello's Bible illustrations; and later in life, when we are afforded the opportunity of seeing and studying the various types and beauties of art, it still does not lessen our love for the pure and imposing designs of the Roman caposcuola. True, we know that some people speak lightly of Raffaello, yet at the same time we know that most of our great artists of the present day love to study his works and to expatiate upon them; still our modern painters, with comparatively few exceptions, do not adapt Raffaellism to the modern types in the way that painters of the seventeenth and eighteenth centuries were in the habit of doing. There are not only many historical sketches of the life or biography of this painter, but we have likewise numerous able lectures and essays on his style and works. Of course it forms no part of the plan of the present work to attempt to review any of these productions; still the writer feels that it is difficult to present in an original form any observations which may appear new or useful. Pope, when speaking of Homer, says:—Homer is universally allowed to have the greatest invention of any writer whatever. The praise of judgment Virgil has justly contested with him, and others may have their pretensions as to particular excellences, but his invention remains yet unrivalled. Nor is it a wonder if he has ever been acknowledged the greatest of poets, who most excelled in that which is the very foundation of poetry. It is the invention that in different degrees distinguishes all great geniuses; the utmost stretch of human study, learning, and industry, which master everything besides, can never attain to this. It furnishes art with all her materials; and without it judgment itself can at best but *steal wisely*; for art is only like a prudent steward that lives on managing the riches of nature. Whatever praises may be given to works of judgment, there is not even a single beauty in them to which the invention must not contribute. The writer feels that this long quotation is as applicable to Raffaello as to Homer, and with such feelings in view he will ask the student to study the *invention and originality* of Raffaello's works. And the more we know of this great man, the more willing are we to bestow on him for the facility and power of his *invention* the praises which Pope bestows on Homer. Perhaps there may not be much originality in this comparison, for the writer believes that Raffaello has already been called the Shakespeare of Painting, and this could only mean that, like Shakespeare, he was the inventor of many new thoughts, and could express them with delightful relevancy. We do not assert that Raffaello had no great predecessors in the field of art, for we know that he was surrounded by the masterpieces of ancient sculpture. We know, moreover, that one of the grandest painters that ever lived was his friend and contemporary; and we may likewise infer with fairness that he studied with profit the severe yet beautiful designs of the painters who immediately preceded him, and whose type he lived to perfect, notwithstanding the shortness of his career. It will be seen by examining his works that Raffaello varied his style consider-

the female figures, which are comparatively muscular and robust. His stories from the Bible are universally admired for their sweetness, simplicity, and refinement, and we only quarrel with him when he attempted subjects which are beyond the power of art. Then, again, he appears in error when crowding large figures of celestial beings into small compositions. If we no longer care to adapt Raffaello's subjects to the modern types, yet artists of every age and school may study with profit his beautiful contours and his skilful arrangement of them. But, as already intimated, we wish to bestow on Raffaello especial praise for his *invention*, and to acknowledge how much various great masters of different periods and schools were indebted to him for suggesting many of their finest compositions, and for being the model of their most admired figures and groups. As already stated, his influence is not confined to the Italian Schools, for we can trace the Raffaello type in many of the productions of the Flemish, Dutch, and French painters. Raffaello's groups of a mother and infant as 'The Virgin and Child,' or of several figures as 'The Holy Family,' have never been surpassed. Artists of every age have tried the same kind of thing, and have often endeavoured to arrange their little families in other ways, yet where can we find an instance of a painter making any improvement as regards design or invention on Raffaello's best groups of the Holy Family? where are we to find lovelier Madonnas, or Infants more angelic? Raffaello's early or Peruginian works enjoy a liberal share of commendation, and this praise is bestowed upon them, not because they are the productions of a youth, or because they exhibit so forcibly the style of another great painter, but we love them for their intrinsic merit. We can give to Perugino his due, and can afterwards discover many points of interest and originality in them which are wholly Raffaello's. His pictures of this class are often very small; some of them are a kind of *predella* pictures; yet, as a rule, they contain a number of figures, and every part is finished with singular neatness and beauty, so much so that separate passages may be profitably copied by the student, or the connoisseur may find pleasure in examining them with a powerful glass. Sometimes Raffaello painted 'The Virgin and Infant enthroned, and attended by Angels and Saints'; in such subjects we usually see the influence of earlier schools. At another period of his painting we feel that his cupids and naked boys are too muscular to appear natural or agreeable, and, like some of his other figures, they remind us of Michael Angelo, and are consequently not so pleasing. It is curious to notice how badly most of the old Italian masters painted animals, and Raffaello does not appear to have been superior to them in this respect. The landscape backgrounds of Raffaello's pictures are fine. Many of them may be described as simple and truthful in character, whilst others may be more properly described as classical. The quiet primitive-looking cottages and delicate trees are decidedly pretty, and they would often be better without the small distant figures, which remind us of Leonardo da Vinci's skinny background figures. We see occasionally in the backgrounds of his pictures a quantity of brilliant highly finished foliage of a semi-metallic lustre. Many of the early Italian and early German painters were famous for this kind of painting, and the same sort of thing has been reproduced, although with inferior skill, by the pre-Raffaellite painters of our own day. Raffaello bestowed the greatest pains on the background landscapes of his classical or mythological pictures. Many of them are very beautiful, and exhibit to great advantage his fine taste for landscape-painting; they seem to show us that a fine figure-painter can generally paint a good landscape background, and Sir Joshua Reynolds in some of his remarks appears to favour this idea. Speaking of his landscape backgrounds, it may be noticed that there is very little colour in the backgrounds of some of his cabinet pictures; there is very little colour in the skies, and the landscape part consists of a delicate brownish green; yet there is a repose about them which is pleasing, and they appear singularly bright and sunny; we may even say that there is a Titianesque feeling about them. In his draperies he paid great attention to contrast, and he was particularly fond of placing cool and bright colours side by side. It will be remembered that Giulio Romano was partial to the same style of painting. As a rule, the flesh tints in pictures painted entirely by his own hand are not so yellow as Perugino's; still they may be described as rather warm than otherwise in tone, and we also notice that the flesh tints are curiously blended, and the drawing is occasionally strengthened by means of delicate 'hatching,' in the manner of the old fresco-painters.

SARTO, ANDREA DEL. See VANNUCCI.

SARTORIUS, FRANCIS. Painted in England during the latter part of the eighteenth century. English School.

Sale in 1819.

<i>Mathew Mitchell, Esq.</i>	
Sportsmen, with Horses and Dogs . . . . .	£3 0 0
1836.	
Dead Game and Fruit . . . . .	2 12 6

There were two painters of this name—viz., Francis and L. N. Sartorius. The works of sporting painters are rarely sought after in the market, yet we must admit that the works of painters of the same class as Sartorius possess considerable merit, and even interest in some cases. A country mansion never appears properly furnished without some pictures of this class in the hall or corridors. Francis Sartorius enjoyed a fair reputation as a painter of horses and dogs. We notice that they are firmly pencilled, and were probably good portraits of the animals. Sometimes the landscape backgrounds of them are prettily finished, and remind us very strongly of Wootton; but, as a rule, he did not make pictures of his portraits in the manner of Stubbs and Gilpin. The picture of 'Dead Game and Fruit' entered in the sale notes is most likely by L. N. Sartorius, whom Stanley refers to in Bryan's 'Dictionary of Painters.'

**SASSOFERRATO.** See SALVI.

**SAUVAGE, J., P.** Born at Tournay in 1744; died at Tournay in 1818. Flemish School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*

A Bacchanalian Scene, in imitation of bronze basso-relievo . . . . . £24 3 0

This artist's imitations of bas-reliefs are clever and illusive, and they class very well with Jacob de Wit's bas-relief pictures of cupids and other figures.

**SAVERY, ROLAND.** Born at Courtray in 1570; died at Utrecht in 1630. Flemish School.

Sale in 1802.

The Creation . . . . . £6 16 6

1813.

A small Landscape . . . . . 0 9 0

1822.

*Marquis of Bute.*

A Woody Landscape . . . . . 7 12 0

1824.

*Sir Mark Masterman Sykes, Bart.*

Landscape, with Cattle and Figures . . . . . 13 13 0

1826.

*Lady Holland.*

The Creation, with numerous Animals . . . . . 3 16 0

1827.

*Robert Graves, Esq.*

A woody Glen, with Birds and Beasts . . . . . 2 2 0

Adam and Eve in Paradise, surrounded by numerous Animals . . . . . 2 12 6

1839.

*Sir Henry Oxenden, Bart.*

A rocky Landscape, with Figures dancing . . . . . 8 8 0

Although commonly called Roland Savery, it appears from his signature, which we sometimes find on his works written in minute Roman capitals, that he spelt his name 'Roelant.' His pictures are of the Brueghel type, and the most interesting examples are those which contain a number of figures and animals, his skill being well displayed in such subjects as 'The Animals of the Ark,' or 'Orpheus playing to the Beasts.' Some of his paintings of this class are exceedingly curious and interesting, and are not inferior in brilliancy and finish to any of the works of that peculiar style and period of art.

**SAXON.** See SIR J. REYNOLDS.

**SCAGLIOLA.**

Sale in 1806.

*Marquis of Lansdowne.*

Italian Ruins; a pair . . . . . £3 0 0

**SCARSELLA, IPPOLITO,** called **SCARSELLINO.** Born at Ferrara in 1551; died in 1621. Pupil of Paolo Veronese and of Giacomo Bassano. Ferrarese School.

Sale in 1801.

*William Young Otley, Esq.*

Nymphs awaked by Cupids . . . . . £59 17 0

1803.

*George Graves, Esq.*

Christ's Entry into Jerusalem . . . . . 36 15 0

Christ trying in the Garden . . . . . 40 19 0

This master was fond of painting sacred subjects and life-sized figures of saints. His colouring is agreeable, but his touch is not particularly vigorous.

**SCARSELLIUS.**

Sale in 1804.

— *Boxellis, Esq.*

Venus and Adonis . . . . . £14 3 6

**SCHALCKE.** —. Painted during the latter part of the seventeenth century. Dutch School.

Sale in 1813.

*John Willett Willett, Esq.*

Landscape; View of a River . . . . . £58 18 0

Stanley mentions this painter, and he also speaks of a landscape-painter of the name of Johann Jacob Schalch, who painted in the latter half of the eighteenth century.

A little further on the writer has introduced a note on a landscape-painter of the name of Schalck, who may or may not be the same as the preceding. There was likewise a figure-painter of the name of P. Schalke, who imitated the style of Godfrey Schalcken.

**SCHALCKEN, GODFREY.** Born at Dort in 1643; died at the Hague in 1706. Pupil of Solomon Van Hoogstraeten and of Gerard Dow. Dutch School.

Sale in 1801.

*Earl of Beesborough.*

A Woman, by Candle-light . . . . . £1 14 6

St. Peter denying Christ . . . . . 5 5 0

Students drawing by a Lamp . . . . . 6 6 0

1802.

A Boy with a Bird's Nest . . . . . 21 0 0

*Countess of Holderness.*

A Concert . . . . . 10 10 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*

A Candle-light Scene . . . . . 109 15 0

A Family Concert . . . . . 204 15 0

A Soldier . . . . . 21 0 0

1803.

A Bacchante, by Candle-light . . . . . 19 8 6

A Fortune-teller, by Candle-light . . . . . 7 7 0

*Walsh Porter, Esq.*

'Le Roi déposé'; from the French Royal Collection . . . . . 409 10 0

1819.

A Female Attiring . . . . . 27 6 0

An Interior, by Candle-light . . . . . 207 15 0

1820.

*Lord Gwydir.*

A Lady at her Toilette, and a Pastoral Courtship . . . . . 36 15 0

A Lady at her Toilette . . . . . 25 4 0

1832.

*George Watson Taylor, Esq., M.P.*

Small Portrait of Molière . . . . . 17 17 0

1839.

The Money-changer . . . . . 30 10 0

1840.

*Sir Simon H. Clarke, Bart.*

A Female in a Red Dress, with a Candle in her Hand . . . . . 40 0 0

1841.

*Marquis of Camden, K.G.*

A Female playing with a Dog . . . . . 35 14 0

1844.

*Jeremiah Harman, Esq.*

An Old Woman in a Fur Cloak and Black Bonnet . . . . . 54 12 0

1801.

*Charles Scarisbrick, Esq.*

A Lady feeding a Parrot, and a Man standing with a Glass of Wine in his Hand . . . . . 33 12 0

The works of this master are very unequal in quality, but some of his cabinet pictures are wonderfully finished, and are scarcely inferior to Gerard Dow's. He is best remembered for his small candle-light pictures, and these as a rule are more valuable than his other works; but it will be seen from the notes that he did not confine himself to candle-light scenes, but, amongst other subjects, painted life-sized pictures as well as life-sized portraits, and semi-miniature portraits. He gave dignity to his small heads, a quality which we rarely expect from a Dutch pencil; there is a gentlemanly air about them, and the finish and drawing are exquisite. And if the figure is not represented by candle-light, we are generally pleased to find how nicely he withdrew his characteristic redness or vermilion from the flesh tints; we appear to see instead the subdued flesh tints and delicate shadows of Gerard Dow, and the eyes of his portraits strike us as being particularly intelligent and full of character. He painted white neckcloths with a pearliness which reminds us of William Mieris. We seldom find much subject in the backgrounds of his cabinet pictures, but not unfrequently a rich embroidered curtain. It is supposed that Schalcken first painted life-sized portraits during his stay in England, as it appears that his small semi-miniature figures did not please the court of William, whose nobles were accustomed to the bold heads of Kneller, Closterman, and others. Schalcken's life-sized portraits prepared him, as it were, for attempting life-sized fancy subjects. In these paintings we notice the same pretty female heads which are so characteristic of his smaller works. As a rule, it will be seen that Schalcken was fond of pretty smirking faces, whilst William Mieris usually selected ugly women for his cabinet pictures. Sometimes Schalcken's large fancy pictures are candle-light scenes, and the heads are very delicately and prettily finished, but he was not sufficiently attentive to the other parts of the figures, and the accessories, as well as the

hands and arms, appear to be painted in a slovenly or clumsy manner. Both in his small and large pictures he was partial to vermilion dresses and robes, appearing to think that a colour of that kind, when brightly lit by the flame of a torch or candle, contrasted finely with the deep tone of his backgrounds. Stanley compares the torch-light subjects of Gerard Paltio to Schalcken's. Paltio was likewise a portrait-painter; there is a semi-Spanish character about his pictures, and he bestowed much labour on the pearls and accessories of them. It would appear that the ancients sometimes amused themselves by representing candle-light effects, for we read that Antiphrilos painted a youth blowing a spark of fire. We likewise read of James Bunk, an artist of the latter part of the eighteenth century, as a painter of candle-light subjects, and Blake (not the animal-painter, nor William Blake the poet painter) is spoken of as an imitator of Schalcken's candle-light effects. The works of Bunk and Blake may be partly distinguished from Schalcken's by being more recently painted. Julian Owens, a painter of the Rembrandt School, sometimes represented torch-light effects. Houbraken says that in the townhall of Amsterdam is a picture by this painter representing Julius Civilis in the Consecrated Grove exhorting the Batavians to shake off the Roman yoke; the scene is represented by the light of flambeaux and fires.

## SCHALK.

*Sale in 1832.*  
A Pair of Landscapes . . . . . £3 5 0

SCHELFHOUT, ANDREW. *See* P. NASMYTH.

SCHELLINCKS, WILLIAM. *See* SHELINCKS.

SCIHAVONE, ANDREA, called MEDULA or MEDOLA. Born at Senenico, in Dalmatia, in 1522; died in Venice in 1582. Pupil of Titian. Venetian School.

*Sale in 1801.*  
A Landscape and Figures, representing the different Stages of Life . . . . . £42 0 0

*1802.*  
*Duke of Bridgewater, &c.*  
The Dead Christ, supported by an Angel; from the Orleans Collection . . . . . 136 10 0

*1803.*  
*George Graves, Esq.*  
The Holy Family, with St. Elizabeth, in a Landscape . . . . . 262 0 0

*1816.*  
*Henry Hope, Esq.*  
Christ entering the Temple . . . . . 42 10 6

*1820.*  
*John Robert Udny, Esq.*  
The 'Ecce Homo'; a composition of five Figures . . . . . 76 13 0

*John Webb, Esq.*  
The Nativity . . . . . 38 17 0

*1832.*  
*Earl of Mulgrave.*  
The Birth of Jupiter . . . . . 78 15 0

*1850.*  
*Earl of Ashburnham.*  
A long Line of Heads looking down from a Gallery upon a Spectacle . . . . . 90 6 0

*1856.*  
*Samuel Rogers, Esq.*  
The Birth of St. John . . . . . 53 11 0

This able master of the Venetian School was generally least successful in his large pictures. There is sometimes a darkness or heaviness about them which we do not like. His small pictures representing religious subjects are very charming; there is so much simplicity and grace in the figures, and we are almost sure to be pleased with the colouring, as he was one of the finest and most transparent colourists of the Venetian School. The writer has two small studies by him, which the late Sir Charles Eastlake considered so finely coloured that he made copies of them. We occasionally meet with predelle by him, which are worthy to be placed by the side of the predelle of Bonifacio. Schiavone succeeded in giving a mineral texture to his tints, and his richly glazed draperies are frequently heightened with sharp touches of brilliant colour, such as yellow or orange.

SCHIDONI (or SCHEDONI), BARTOLOMEO. Born at Modena about 1580; died at Parma in 1615. Lombard School.

*Sale in 1801.*  
*Hon. Sir William Hamilton.*  
The Holy Family, with St. John . . . . . £18 13 0

The Riposo; from the Colonna Palace . . . . . 294 0 0

*1802.*  
*Sir Simon Clarke, Bart., and Gen.*  
The Holy Family; from the J . . . . . 0 0

*1804.*  
*— Bryan, Esq.*  
The Holy Family . . . . . £73 10 0

*1807.*  
*Edward Cox, Esq.*  
The Virgin, with the Infant Jesus on her Lap, and St. Joseph teaching Him to read . . . . . 51 9 0  
Copy of Correggio's 'Diva Magdalena'; formerly in the possession of the Pomfret family . . . . . 29 8 0

*1813.*  
The Holy Family; from M. La Fontaine's collection . . . . . 157 10 0

*1815.*  
Our Saviour bearing His Cross . . . . . 42 0 0

*1819.*  
The Virgin, Child, and St. John in a Landscape . . . . . 88 4 0

*John Knight, Esq.*  
The Holy Family . . . . . 85 0 0  
Ditto. Bought in at . . . . . 38 17 0

*1825.*  
*Simon M'Gillivray, Esq.*  
The Riposo . . . . . 36 4 6

*1826.*  
*Admiral Lord Radstock.*  
Landscape, with the Virgin seated between the Infant Christ and St. John . . . . . 143 17 0  
A Magdalen; from the Parma Gallery . . . . . 188 0 0

*1829.*  
*Thomas Emmerson, Esq.*  
The Holy Family; from the collection of Admiral Lord Radstock . . . . . 60 8 0

*1830.*  
*R. Westall, Esq., R.A.*  
The Holy Family, with St. John . . . . . 20 9 6

*1831.*  
*George J. Cholmondeley, Esq.*  
The Holy Family . . . . . 31 10 0  
Extracting the Arrows from St. Sebastian . . . . . 29 8 0

*1840.*  
*Sir Simon H. Clarke, Bart.*  
A small Picture of the Holy Family . . . . . 36 15 0

*1844.*  
*Jeremiah Harman, Esq.*  
The Virgin, with the Infant in her Arms . . . . . 54 12 0

*1850.*  
*Earl of Ashburnham.*  
The Horn Book; from the King of Naples' private collection . . . . . 787 10 0

There is a great deal of the tenderness of Correggio and of Camillo Procaccini in the treatment of this master's cabinet works. Sometimes he copied the pictures of other masters. These copies usually possess great merit, although they may be too slightly painted to realise large sums in the market. He succeeded in giving a pleasing brilliancy or warmth to the flesh tints; yet we should like some of his slight pictures better were the flesh tints less yellow. The backgrounds of his pictures are generally deep and rich in colour, and he was partial to dark reds for the draperies.

SCHON (or SCHONGAUER), MARTIN. Born at Culmbach, in Franconia, about 1445; died in 1490. German School.

*Sale in 1803.*  
*Count de Hagen.*  
The Murder of the Innocents . . . . . £31 10 0

Most of the engravings of this master are on a small scale; they possess considerable merit, and are curiously and minutely finished. His style is more severe and his figures more meagre than Albert Durer's. Collectors may occasionally meet with small pictures of the size of Schongauer's engravings, and representing the same or nearly similar subjects. These are not in most cases by the hand of Schongauer, but are old Dutch or Flemish copies made from the engravings. For an account of the few paintings which are ascribed to him, the reader is referred to Stanley's edition of Bryan's 'Dictionary of Painters.' Schongauer constantly represented moral hideousness by physical ugliness or distortion. Now this is a species of weakness which is usually associated with the early German and Flemish Schools, but it is not confined wholly to them, for Vespasiano Strada, the Roman painter, indulged in the same kind of thing.

SCHOREL (or SCHOOOREEL), JOHN. Born at Schooreel, near Alkmaar, in 1495; died at Utrecht in 1562. Pupil of William and James Cornelisz and of John de Mabuse. Flemish School.

*Sale in 1861.*  
The Virgin and Infant Saviour in a Landscape, attended by Angels . . . . . £26 5 0

*1864.*  
Scenes from the Life of St. Augustine; formerly in the Convent of Everboden, near Louvain . . . . . 79 16 0

For particulars of the life and works of this painter, the reader is referred to Stanley's edition of Bryan's 'Dictionary of Painters.' The reader may also meet with a curious old engraving of Schorel, seated in an armchair, and under the portrait is a Latin inscription. Some of Schorel's pictures were worked up with the neatness and precision of Quintin Matsys.

**SCHOTEL, JOHN CHRISTIAN.** Born in Dort in 1787; died at Dort in 1838. Pupil of A. Meulemans and of Martin Schouman. Dutch School.

Sale in 1836.

*Sir Charles Bagot, G.C.B.*  
A Calm; Fishing-boats and Man-of-war at Anchor . . . . . £69 6 0

**SCHOUMAN (or SCHOURMAN), AART (or ARTUS).** Born at Dort in 1710; died at the Hague in 1792. Pupil of Adrian Vander Burg. Dutch School.

Sale in 1811.

*Henry Hope, Esq.*  
A Jay and other Birds . . . . . £2 17 0

This artist occasionally painted conversations, whilst in the background he would introduce a variety of beautiful objects. He finished delicately, but there is a want of expression or character in his heads. His pictures may be described as quiet or sombre in colour, and rather smooth in texture.

**SCHOVARTS (SCHOEVAERDTS, or SCHOVAERTS), M.** Painted during the latter part of the seventeenth century. Flemish School.

Sale in 1825.

A River Scene, with Boats and Figures . . . . . £5 15 0

1836.  
Landscape, with Ruins and Figures . . . . . 28 7 0

1861.

*Charles Scarisbrick, Esq.*  
A Party of Peasants dancing before a Cottage . . . . . 7 17 6

In style, this artist's pictures class very well with John Brueghel's and Griffier's. His best examples are wonderfully finished, and they are scarcely inferior to Brueghel in brilliancy. He introduced a great deal of ultramarine in the sky, distance, and trees. On examining his pictures closely, it will be seen that his touch is heavier and more opaque than either Brueghel's or Griffier's. Then, again, in the figures, which are usually seen in crowds, we find a greater variety of colours in the dresses, particularly of reds and blues, than we see in Brueghel's works. The student will further bear in mind that Schovarts painted considerably after the time of John Brueghel and his school.

**SCHULTS.**

Sale in 1801.

— *Slade, Esq.*  
A Pair of Landscapes . . . . . £3 3 0

**SCHUPPEN, PETER VAN, the Younger.** Born at Paris about the year 1673; died in 1751. Pupil of Nicholas de Largillière. French School.

Sale in 1833.

His Own Portrait, standing at an Basel . . . . . £5 5 0

**SCHUT, CORNELIUS.** Born at Antwerp in 1600; died at Antwerp in 1660. Pupil of Rubens. Flemish School.

Sale in 1824.

*Sir Mark Masterman Sykes, Bart.*  
The Riposo, with dancing Cherubim, and a Choir above . . . . . £13 2 6

If Mr. Stanley's account of this painter is correct, it will be necessary for the student to keep in mind that there were two painters of this name—viz., the one described in the above note, and a younger Cornelius Schut, who was nephew of the above, and whose fame is more associated with Spain than Antwerp. Certainly many works ascribed to Cornelius Schut not only vary a good deal in quality, but even in style; for example, we sometimes meet with large gorgeous historical works attributed to this man on good authority; but these pictures do not remind us of Murillo, but have rather the general character and appearance of old copies of Rubens. Perhaps these works are by the painter whom Mr. Stanley calls Cornelius Schut the Elder. But there are pictures, perhaps by the younger Schut, which are a great deal more like Murillo than Rubens. The writer once met with one of this class—viz., a picture of the Assumption of the Virgin—elegantly signed by Cornelius Schut, and the picture itself so good that, if a current story be true, the name of the original painter was erased, and the work was then privately sold for £10,000 as a Murillo. The pictures which are commonly attributed to the Spanish or younger Schut are of a very pleasing character, and possess a great deal of vivacity or spirit. If his compositions are homely, yet they are wholly free from vulgarity; his subjects are well grouped, and the different figures seem to unite unconsciously whilst forming or making up the composition. His manner of painting the Virgin and Child is generally very sweet; the Virgin is generally a full-faced smiling woman,

and rather Rubenesque in character; whilst his pictures of the Riposo and other similar subjects remind us of some of the followers of the Caracci; and the holy travellers are sometimes surrounded by angels carrying baskets and bouquets of flowers, which they scatter about the Infant Saviour. There are often a neatness and elegance about the landscape backgrounds of his pictures, and his allegorical pictures are also nice of their kind, but scarcely possess the sweetness and general interest of his pictures from the early life of our Lord.

**SCHUTZ (or SCHULTZ), CHRISTIAN GEORGE.** Born at Floersheim about the year 1730. German School.

Sale in 1825.

A View in Switzerland; an Evening Scene . . . . . £23 2 0  
1836.

A View on the Rhine . . . . . 5 15 6

Stanley tells us that there were several landscape-painters of this name. The writer remembers one who painted pleasing decorative landscapes, coloured a little in emulation of Rubens. We also meet with old landscapes bearing the same name, which are rich and brilliant in colour; the bacchanalian figures and nymphs in them reminding us of Cuylenburg's, only they are painted in a slighter manner.

**SCHWARTS (or SCHWARTZ), CHRISTOPHER.** See VAN BYCK.

**SCHWEICKHARDT, HENRY WILLIAM.** Born at Brandenburg in 1746; died in London in 1797. Dutch School.

Sale in 1802.

*Countess of Holderness.*  
View of a Canal in Holland; a Frost Piece . . . . . £75 14 0

1803.  
A Landscape and Figures . . . . . 10 10 0

*Richard Walker, Esq.*

A Landscape, with a Hay Cart . . . . . 7 0 0  
A Landscape and Figures . . . . . 12 12 0

1819.

*Mathew Mitchell, Esq.*  
A Frost Piece . . . . . 5 12 6

1825.

A Cow and Sheep in a Landscape . . . . . 21 10 6

1826.

A small Landscape, with Cattle . . . . . 9 9 0

1827.

*Robert Grave, Esq.*  
A Frost Piece, with Figures on the Ice . . . . . 4 8 0

*John Dent, Esq.*

A Landscape, with a River Scene . . . . . 5 5 0  
A River Scene by Moonlight . . . . . 13 13 0  
View of a River in Holland; from the Holderness Collection . . . . . 44 2 6

1833.

A Winter Scene . . . . . 10 10 0

1834.

*Viscountess Hampden.*  
A Frost Piece, with Figures on the Ice . . . . . 4 12 0  
A Landscape . . . . . 2 6 0

Schweickhardt crowded a number of figures into his compositions. Sometimes he gave a portrait-like character to often; they are habited in a costly manner, and the costumes may be studied with some pleasure and interest. His winter effects are well managed, but our attention is chiefly drawn to the figures.

**SCHYNDEL, BERNARD.** See HENDRICK MOMMERS.

**SCOTT, SAMUEL.** Flourished in London during the latter half of the eighteenth century. English School.

Sale in 1801.

*Earl of Beesborough.*

A View on the River Thames . . . . . £21 0 0  
Westminster Bridge . . . . . 17 17 0

View of the Horse Guards, from St. James's Park . . . . . 3 10 0

*Duke of St. Albans.*

A View of London from the Tower, with Vessels and Figures . . . . . 22 1 0  
Ditto, showing Part of Westminster Bridge . . . . . 18 18 0

A View of Richmond . . . . . 2 4 0

1800.

*Marquis of Lansdowne.*

A Sea Piece . . . . . 2 5 0

1813.

*John Willlett Willlett, Esq.*

A View of the Tower of London, with large and small Craft on the River . . . . . 22 1 0



1823.		
<i>George Watson Taylor, Esq., M.P.</i>		
A View of the Thames, showing Westminster Abbey and Bridge . . . . .	£31	10 0
1827.		
View of St. James's Palace, with the Pleasure Garden and Mall . . . . .	5	15 6
View of the Horse Guards, with Soldiers exercising . . . . .	22	10 6
<i>Viscount Cremorne.</i>		
A View of Charing Cross . . . . .	6	6 0
1832.		
<i>Sir George Duckett, Bart.</i>		
A View in Monmouthshire . . . . .	9	15 0
<i>George Watson Taylor, Esq., M.P.</i>		
View of Dover Castle, with small Figures by Hogarth . . . . .	8	8 0
Bloomsbury Square . . . . .	10	10 0
1839.		
<i>William Mellish, Esq.</i>		
A View of Greenwich Park . . . . .	3	12 0

If all the views of our metropolis which have been painted at different periods could be gathered into one gallery, the collection would be a very interesting one. The number of them is considerable, for we often find London scenery amongst the works of our great painters of the present century. We meet with views of important parts of our city, either as sketches or memoranda, or else we meet with the same introduced merely as materials or passages in their pictures, the towns or buildings being made strictly subservient to the composition or picture. As a rule, we do not often meet with pictures of our metropolis by our living artists which may be described as combinations of the topographical with the artistic, the buildings or streets being elaborate and faithful portraits, whilst the landscape part and accessories are sufficiently interesting, and exhibit sufficient 'quality' to make pictures of the works. At the present day we rarely meet with pictures which seem to belong to this class, but in the latter part of the last century and in the early part of the present there were several painters whose works belong to the class which the writer is attempting to describe. It is not necessary to suppose that Canaletto was the first who painted topographical views of London; at the same time we rarely meet with pictures of London of an earlier date. John Griffier's views of London and of well-known towns on the Thames were painted in the latter part of the seventeenth century; one of his most interesting works is a view of St. Paul's, painted during the rebuilding of the cathedral. Thomas Wyck, the Dutch painter, came to England in the seventeenth century, and painted views about the city, including some pictures of the Great Fire of London.<sup>1</sup> Walpole, probably on good authority, speaks of a painter of the name of Waggoner, who painted some views of the Fire of London. The writer has met with two pictures ascribed to this painter. On one of them is a monogram; it appears to consist of the letters T. and W. ciphered, and it has been suggested that they are the initials of Thomas Wyck, and not of Waggoner. Walpole does not give us any initial of the painter, but merely refers to 'Waggoner, another unknown name, by whom there is a view of the Fire of London, in Painters' Hall.' The writer saw this picture several years ago, but does not recollect seeing the name of Waggoner on it; but the view of the Fire of London with the monogram 'T. W.' appears to be by the same hand as the one in the Painters' Hall. The work referred to—viz., the one bearing the monogram—is a picture of considerable merit; the effect of the fire is singularly illusive and clever. The interest and value of the work is increased by the 'quality' of the touches; in fact, it exhibits the merit and truthfulness of Vander Noer's conflagrations. In the distance is old London Bridge, partly in flames; on the left is seen the Tower of London, and a succession of churches reaching to St. Paul's Cathedral, the square tower of which is in flames; the apparent motion which is given to the flames and the red clouds is very extraordinary. On first looking at the picture, we fancy that the ground on which St. Paul's stands is too high, but this appearance may partly arise from the view selected by the painter, and the smallness of the houses in the foreground. Not only all the colour, but the finish or labour, is judiciously bestowed on the flaming city, on which the eye is at once riveted, for the rest of the picture is sketchy or thinly painted. In the foreground are some small figures unloading a boat; they are painted in the slight manner of Edema. When we look at this interesting picture, and particularly when we look at the small boats heavily laden with the goods of our unfortunate ancestors, we at once recall to mind a passage in Pepps' Diary: 'River full of lighters and boats taking in goods, and good goods swimming in the water, and only I observed that hardly one lighter or boat in three that had the goods of a house in, but there was a pair of virginals in it.' The most valuable topographical views of our city are by the hand of Canaletto,

but there were likewise some other painters of considerable merit, whose names we will mention before speaking of Scott; for instance, there was Antonio Joli, or Joli, William Marlow, William James, and Adrient Leprieur. As the last painter is not noticed by Bryan or Edwards, the writer will say a few words about him. It appears that he used to exhibit at the First Society of British Artists before the Academy was formed, and his style reminds us of several painters; it is a little like Canaletto's, a little like R. Wilson's, and a little like Ibbetson's. The writer is not prepared to say that he was an English painter, but his style is very English. He was fond of representing warm or sunny skies, and they are painted with much of the softness and delicacy of Richard Wilson, whilst the figures, buildings, and trees are carefully finished, and are pencilled with the firmness of Ibbetson. We see in his pictures the fine old red-brick houses which we still see in some parts of London, and especially in our suburban towns, the larger ones being surrounded by pleasure gardens, enclosed in high brick walls. When we look at Leprieur's figures, at his ladies with their enormous headresses and high-heeled boots, and at his gentlemen in their cocked hats and pigtails, and their richly embroidered coats and knee-breeches, we cannot help feeling how much better such figures harmonise with the old-fashioned red-brick houses and other untouched corners of old England than we ourselves do of the nineteenth century. Samuel Scott's views about London are tolerably well known, and are greatly admired by collectors. In starting, however, we may observe that they vary a good deal in 'quality' and finish; some of his large pictures are rather 'dully' in colour, as Pepps would express it. Again, he was rather unfortunate in the colours of his skies; they are altogether too heavy, and appear to be painted with Prussian blue. Most of his cabinet pictures are beautifully finished, particularly the smaller specimens. Some describe Scott as a pupil of Canaletto's, whilst others regard their works as analogous, but on seeing them we find that there is less of the Canaletto feeling in them than we anticipated. There were two other painters whom the writer would like to class with the forementioned—viz., William and John Seguer. The former was a pupil of George Morland, and he subsequently painted some interesting pictures of the metropolis, amongst others a view of Covent Garden Theatre when on fire, and a view of the Seven Dials; the latter was recently sold, and in the auction-room was ascribed to Samuel Scott. William Seguer's pictures are worked up in a neat but masterly style, and some of them in pencilling remind us a little of George Morland. He was likewise a good copyist and imitator of other painters.<sup>1</sup> His brother, John Seguer, studied at the Royal Academy, and was rewarded with a silver medal in 1812. The pictures and sketches which he made about Marylebone and Paddington in the early part of the present century are now of considerable topographical interest, as the places are so changed, and many of the objects of interest are no more. His selections and manner of painting remind us a little of Samuel Scott, but in finish are not inferior to Berkheyden, and some of the old Dutch painters of that class. Amongst his best pictures may be noticed one or two views of Oxford Market, London; one of Kew Bridge, which he painted for Mr. Steers, and exhibited at the Royal Academy; and two views of Mr. Watson Taylor's house in Cavendish Square. John Seguer succeeded his brother as Superintendent of the British Institution. In this note we must not omit the name of B. Nebot (possibly a French artist), who painted some pleasing views of London about the middle of the eighteenth century. Paul Constantine Le Parquet, a Dutch artist, who died in 1782, painted towns and views of old mansions in a very neat and curious manner. On the whole his pictures are more like John Seguer's than Scott's.

SCOUER, JAMES. Painted in England during the latter half of the eighteenth century. English School.

Sale in 1829.

<i>John Webb, Esq.</i>	
Miniature of a British Officer in Uniform . . . . .	£0 6 0
A Miniature of Martin the Naturalist . . . . .	0 10 6

SEATON, J. See ARTHUR DEVIS, Sen.

SEEMAN, ENOCH. See DENNER.

SEGBERS (or SEGHERS), DANIEL. Born at Antwerp in 1590; died at Antwerp in 1690. Pupil of John Brueghel. Flemish School.

William Seguer devoted the greater part of his life to picture-restoring. His Majesty George IV. made him Keeper of the Royal Collection; he was also Keeper or Conservator of the National Gallery (in this appointment he was succeeded by the late Sir Charles Eastlake, B.A.), and Superintendent of the British Institution. There are some good portraits of William Seguer—viz., one by John Jackson, R.A.; another by Henry William Pickersgill, R.A.; and a third by a painter of the name of Wonder, which is introduced in a Conversation of Dilettante Gentlemen of the early part of the present century. Both William and John Seguer were successful in forming collections of engravings and etchings by the old masters; those collected by William Seguer were sold after his death for £3,000. And he also spent several years in illustrating an edition of Pilkington's 'Dictionary of Painters.'

<sup>1</sup> Claude de Jongh likewise painted our metropolis, in the middle of the seventeenth century.

Sale in 1822.

*Marquis of Bute.*  
Flowers round a Picture of the Virgin and  
St. Elizabeth . . . . . £3 7 0

1827.  
The Virgin and Child, encircled with Flowers  
and Sculpture . . . . . 7 17 6

1830.  
*William Mellish, Esq.*  
A Vase of Flowers . . . . . 5 5 0

1841.  
*Lady Stuart.*  
The Nativity, in a Wreath of Flowers; by Rot-  
tenhamer and Segers . . . . . 10 10 0

Daniel Segers was much employed in painting garlands of flowers round small pictures of the Nativity, or the Virgin and Child, perhaps by Rottenhamer, or other painters of about the same merit. As this style of combining two distinct species of painting became at one time rather fashionable, it is not necessary to suppose that all the garlands of flowers in pictures of this sort are by the hand of Daniel Segers, because some are very inferior, and appear to be imitations or copies. In good examples the reader will see that the flowers are prettily arranged; they are also remarkably well relieved, and have the same light cheerful effect which is so pleasing in the garlands of Mario da Fiore, whilst in point of finish, possibly, they remind us more of Mario da Fiore than they do of any other flower-painter; for it will be seen that Segers's flowers are not finished or painted in the conventional and elaborate style of his master Brueghel.

SEGERS (or SEGHERS), GERARD. See RUBENS.

SEMONINI (or SIMONINI), FRAN. Born at Parma in 1689. Pupil of Ilario Spolverini. Venetian School

Sale in 1790.  
*Jacob More, Esq., and Mons. Liss.*  
A Pair of large Drawings of Battle Pieces . . . £2 2 0

SENE, —. Flourished during the latter part of the eighteenth century. French School.

Sale in 1829.  
A Miniature of Kotzebue . . . . . £0 12 0

SERRES, DOMINIC, R.A. Born at Aux, the capital of Gascony, in France, in 1722; died in London in 1792. Pupil of Mr. Brooking. English School.

Sale in 1801.  
*Earl of Besborough.*  
A Pair of Sea Pieces . . . . . £12 1 6

1806.  
Sea Piece, with Shipping . . . . . 2 5 0

*Marquis of Lansdowne.*  
Sir John Jervis, afterwards Earl St. Vincent,  
capturing the 'Pegasus' . . . . . 32 11 0  
The same Action at a different period . . . . . 30 9 0

1824.  
*William Clay, Esq.*  
Lord Rodney carrying the 'Ville de Paris' into  
Port Royal, Jamaica . . . . . 2 12 6

1827.  
*Viscount Cremorne.*  
A View of Windsor Castle . . . . . 5 15 6

1829.  
*Samuel Tansley, Esq.*  
An English Man-of-War and other Vessels in a  
fresh Breeze . . . . . 1 10 0

1830.  
Boats in a fresh Breeze . . . . . 0 5 0

1832.  
*George Watson Taylor, Esq., M.P.*  
Lord Rodney carrying the captured 'Ville de  
Paris' into Port Royal, Jamaica . . . . . 3 10 0

1859.  
*Hon Edmund Phipps.*  
Lord Rodney carrying the 'Ville de Paris' into  
Port Royal, Jamaica . . . . . 16 16 0

Many of the works of this painter are of considerable historical interest; he may be spoken of as a capital painter of portraits of famous ships, or as a skilful recorder of important naval engagements. But more than this may be said of Dominic Serres, because some of his pictures really possess artistic merit, and we can hang them up in our collections, and can look at them with pleasure, without thinking much about the naval heroes in whose honour they were painted. Or perhaps the picture does not represent a naval action, or even the portraits of some celebrated men-of-war, yet the writer feels that there may be pleasure in looking at the picture, because we know that Dominic Serres in his best works really tried to make pictures of the difficult subjects which he undertook to represent. Sometimes he would endeavour to give a picturesque or graphic character to his subject by introducing an effect of sunshine

or sun-setting. In fact, Serres had an agreeable manner of

English pictures; and the same comparison may be drawn when looking at Richard Paton's best marine views; only, as a rule, his pictures are not so silvery; there is more yellow in Paton's colouring. We occasionally meet with drawings by Serres which are very good.

SERRES, J. T.

Sale in 1800.

*Sir George Pauncefoot, Bart.*  
View on a River, with Boats and Figures . . . £4 6 0  
A Seaport . . . . . 4 14 6

Sandby, in his 'History of the Royal Academy,' tells us that Dominic Serres had a son—viz., J. T. Serres—who painted similar subjects to his father; and Edwards, in his 'Anecdotes,' speaking of Dominic Serres, says that his eldest son, who pursued the profession of his father, visited Italy in 1790, and afterwards settled in London. J. T. Serres likewise painted some views on the Elbe, which are neatly and prettily finished, and amongst his English pictures is a view of Blackwall. His works are scarce, but, as an artist, it does not appear that he was in any way inferior to his father. He was a good sky-painter, and we like his skies especially, because there is nothing harsh or crude in the colouring of them; his blues are much broken, and he gave an agreeable silvery effect to the clouds, at the same time giving freshness or motion to them. His works remind us a little of De Louthembourg, because there is so much spirit and freshness in the painting of them. Some may feel that his larger works are too coarsely painted, but, in reality, they are more slight than coarse, and we may fairly say that his subjects are boldly sketched in. Then, again, if his figures are slight, yet they tell well in his pictures. The landscape part of his pictures is bright and cheerful in colour, and his sunny hills and mossy banks seem to recall to our memory Marlow's local or inland views. It may be desirable to notice that Serres paid attention to the figures in his pictures, and the foreground ones are sometimes large and prettily grouped or arranged, with a little of the pastoral taste of William Hamilton.

SEYMOUR, JAMES. Born in London in 1702; died in 1752. English School.

Sale in 1819.

*Mathew Mitchell, Esq.*  
A Horse and Groom . . . . . £1 19 0  
Interior of a Stable . . . . . 3 7 0  
The Carriage Match for Time at Newcastle . . . 10 0 0

1823.  
*M. M. Zachary, Esq.*  
Portrait of Megulus (grand sire of Eclipse) and  
his Groom . . . . . 7 17 6

It would appear, from the brief notice preserved of this artist, that he was considered one of the best portrait-painters of horses of his day; he was evidently a careful painter, yet his works have not the picturesque effect of Stubbs's pictures of the same class, nor do they exhibit the sketchy lightness of Wootton. Seymour painted in a firm dry manner; his figures, which generally appear to be portraits, are neatly finished, but are not at all gaily coloured. In the backgrounds of his pictures he would introduce extensive landscape, with perhaps a winding river. As a colourist, he was rather dull or sombre, yet his landscape backgrounds are sometimes enlivened by an effect of sunset.

SHAW, JOSHUA. Born in Lincolnshire in 1776. English School.

Sale in 1813.

A View near Stockport . . . . . £19 19 0  
A View near Matlock . . . . . 15 4 6

Shaw was a pleasing artist, and it appears from Stanley's account of him that, although merely educated as a sign-painter, he soon became a successful copyist of the old masters. His works are not often seen in London; when we do meet with them, they do not remind us of sign-painting at all, but there is something of the boldness of the scene-painter about them. In colour they remind us of the Wilson and Barret Schools, only his style of painting is coarser than Barret's, and his trees and foliage are generally put in with a singularly broad and full touch. He gave that cool agreeable tone to his greens which we admire so much in Richard Wilson's landscapes; his white clouds are put in with a great deal of impasto, and there is something pleasing in the lavender tints which he was fond of introducing about the horizon. He paid considerable attention to the painting of the figures and animals of his pictures, and they are generally well relieved from the landscape. Of course they are not always of equal merit; sometimes they remind us of Morland.

SHEE, SIR MARTIN ARCHER, P.R.A. Born at Dublin in 1769; died in 1850. English School.

Sale in 1827.

*Lord de Tabley.*  
A Cottage Girl, with a Landscape Background . . £46 4 0

1832.

*George Watson Taylor, Esq., M.P.*

Portrait of Watson Taylor, Esq., M.P.	£14 14 0
Portrait of Mrs. Watson Taylor	21 0 0
Ditto	48 6 0

Lawrence's successor painted a great many portraits, yet somehow or other his works are not very generally known in London. If it be asked, What are his portraits like? the reply is simply this—that they are like the works of most portrait-painters in not being all alike. Many feel that his portraits belong to the Lawrence School, and some of his pictures are singularly like John Wood's in treatment and general effect. His large pictures of robed noblemen remind us strongly of Lawrence; at the same time we feel that they show no improvement on the portraits of that school or class. Speaking generally, Shee's full-length portraits are not the most interesting of his works, because there is often something dry and stiff about them, and after seeing them some may form rather an erroneous impression of his talent as a painter. But, as already remarked, his works are not all alike, and many examples of this painter might be produced to certify his claim of position and his right to our attention as a clever and ingenious portrait-painter. Let the reader examine his small pictures and three-quarter portraits, and he will see how nice they often are; and they are not only life-like, but are often charmingly pencilled. Like Hoppner, he would sometimes introduce a few feathery strokes of red or lake about the eyes and cheeks with much success. The impasto is agreeable and judiciously expressed, and his face-shadows are rich without appearing heavy. The works of Benjamin Rawlinson Faulkner, the Manchester portrait-painter, may be mentioned here. He was a pleasing portrait-painter, and his likenesses are considered good. He painted solidly, and endeavoured to give substance and relief to the heads and hands; he was not afraid to place the latter in difficult positions. The landscape backgrounds of his pictures are bright and cheerful; the flowers and other accessories are also well put in. In effective colouring and solid manner of painting Sanders's portraits class very well with Faulkner's. Evans's portraits can also be classed with Shee's; they are well designed, if they have not always much force. Madame Varillat's works may be noticed here. She was happy in the expressions of her portraits, and the draperies and accessories are finished carefully.

**SHELLINKS (SHELLINKS, or SCHILLINKS), WILLIAM.** Born at Amsterdam in 1632; died in 1678. Dutch School.

Sale in 1827.

An upright Landscape, with Cattle and Figures crossing a Brook	£10 10 0
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*F. H. Standish, Esq.*

Landscape, with Sportsmen	8 18 6
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An Italian Seaport	83 5 0
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1850.

*Earl of Ashburnham.*

A Frozen River, crossed by an ancient Bridge, and Figures on the Ice	99 15 0
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1861.

*Charles Scarisbrick, Esq.*

A Landscape, with a Lady and Cavalier on Horseback crossing a Stream, near Roman Ruins, with Attendants and Dogs	17 17 0
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1865.

A Frozen River Scene, with ruined Buildings and numerous Figures	50 8 0
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The works of this painter have been compared to several masters. His pictures of figures engaged in the chase are like imitations of De Heusch and Adrian Vande Velde.

**SHEPHERD.**

Sale in 1832.

*George Watson Taylor, Esq., M.P.*

Portrait of Thomas Killegrew, Envoy to Charles I. at Venice	£33 12 0
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**SHIELDS.**

Sale in 1813.

Expounding the Scriptures	£20 9 6
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*SHUTER, W. See KNELLER.*

**SIBRECHT (SYBRECHT, or SIBERECHTS), JOHN.** Born at Antwerp in 1625; died in London in 1703. Flemish School.

Sale in 1836.

Cattle and Figures, with a Cart laden with Vegetables, crossing a Ford	£9 10 0
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1862.

*W. W. Burdon, Esq.*

A Landscape, with a Cart and Figures	8 8 0
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Bryan, most likely on the authority of some earlier writer, says "this painter imitated the style of Nicholas Berghem and Karel du Jardin with unusual success." On this passage George Stanley, with his usual shrewdness, observes:—"The successful imitations of Berghem and Karel du Jardin

by Sybrechts, or Sibrechts, must long ago have been appropriated by those masters. None of the pictures bearing his name which have come under the notice of the editor resemble the works of Berghem and Du Jardin, except that they are landscapes with cattle." The best examples of this painter possess merit, yet they are not works of a high class. He often painted flooded lanes, through which cattle and figures are passing. He had rather a teasing way of repeating his subjects when they pleased him. Thus we may find almost the same man or the same old woman in two or three of his pictures. His smaller works are highly finished, the *modus* being of an early type. Thus the leaves and branches of the trees are curiously separated, or made out; the colour of the same is light and green; consequently there is some analogy between the colouring and pencilling of Sibrecht and John Vande Velde. But Sibrecht did not always paint in this neat mechanical manner, for in his large pictures the foliage is sketchy. The figures, market-carts full of vegetables, and other objects which make up his compositions, are generally finished in a patient and laborious manner. It will be noticed that these objects are well separated from each other, only he sometimes lost himself in the relative proportions of the figures.

**SIEDELMAN.**

Sale in 1815.

<i>Edward Core, Esq.</i> A Drawing of a Magdalen; after Correggio	£10 10 0
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SIGNORELLI, LUCA. See BUONARROTI.

**SIMONELLI.**

Sale in 1801.

<i>Right Hon. Sir William Hamilton.</i> The Virgin handing from Heaven the Habit of the Carmelite Order of Monks	£19 19 0
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The Virgin in the Clouds, with a Ladder communicating from the Convent of the Carmelites to the Virgin's presence	15 15 0
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**SINGLETON, HENRY.** Born at London in 1766; died in 1839. English School.

Sale in 1801.

<i>— Slade, Esq.</i> Pope Pius VI. before the Emperor Charlemagne Queen Matilda before the Empress Maud A Conversation	£19 19 0 42 0 0
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1810.

<i>Mathew Mitchell, Esq.</i> A Girl at Work, at a Cottage-door	3 13 6
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1824.

Death of Wat Tyler in Smithfield	3 0 0
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1832.

<i>Sir Francis Morland, Bart.</i> The Widow	10 10 0
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1839.

Minerva, appearing to Ulysses, presents before his eyes the Vision of Ithaca	1 11 6
Helen presenting the Scarf to Telemachus	1 10 0
Maternal Solitude, and Feminine Instruction; a pair	0 9 0
A Drawing of Figures, and one after Fuseli	2 6 0

1862.

<i>John Alnutt, Esq.</i> Adam and Eve mourning over the Dead Body of Abel A Pair of Groups of Cupids, with Emblems of the Arts and Sciences	1 2 0 2 10 0
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Singleton's cabinet pictures class very well with Stothard's and Sinirke's. Many of them appear to have been painted for engravers, and he possessed great fertility in illustrating plays and novels. He painted in a very pleasing manner, and, as a rule, with little display of colour. It may be noticed that he was least successful when painting subjects requiring a great deal of action in the figures.

**SIRANI, ELISABETTA.** Born at Bologna in 1658; died in 1665. Pupil of Giovanni Andrea Sirani. Bolognese School.

Sale in 1815.

<i>W. Comyns, Esq.</i> The Assumption of the Virgin	£49 7 0
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1816.

<i>Henry Hope, Esq.</i> A Magdalen A Sibyl The companion	22 1 0 25 4 0 21 0 0
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1819.

<i>John Knight, Esq.</i> The Virgin and Child	32 11 0
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There is a considerable tenderness in this artist's works; in colouring and feeling they remind us a little of Carlo Maratti, and a little of Solimena. Her pictures are cheerfully coloured, and she was fond of light lakes for the drapery. Sometimes we meet with pictures ascribed to this painter, encircled with flowers by other artists.

**SKIRVING.**

Sale in 1836.

Endymion	£1 2 0
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## SLATER.

Sale in 1822.

Thirteen Female Portraits, in coloured chalk £0 7 0

The writer thinks that this painter was represented in the Loan Collection of Portraits exhibited at Kensington in 1868.

SLAUGHTER, STEPHEN. See RICHARDSON.

SLINGELANDT, PETER VAN. Born at Leyden in 1640; died in 1691. Pupil of Gerard Dow. Dutch School.

Sale in 1801.

A Dutch Philosopher . . . . . £4 10 0

1802.

Countess of Holderness.

A Boy Fishing . . . . . 76 13 0

1804.

— Bryan, Esq.

A Lady with a Lute . . . . . 118 13 0

1806.

Marquis of Lansdowne.

An Artist in his Studio . . . . . 26 5 0

1816.

Henry Hope, Esq.

Boys with a Bird . . . . . 16 5 6

1824.

Ralph Bernal, Esq.

Interior, a Child saying Grace . . . . . 76 13 0

1827.

John Dent, Esq.

A Pilgrim reposing under an Arcade of the Colosseum . . . . . 17 6 6

1829.

Thomas Emerson, Esq.

Interior of a Kitchen, with a Domestic occupied with her Culinary Utensils . . . . . 147 0 0

1848.

William Wells, Esq.

A Young Woman cleaning Fire-irons; from the collection of Mrs. Gordon . . . . . 87 3 0

1861.

Charles Scarisbrick, Esq.

Interior of a Kitchen, with two Maid-servants, one of them cleaning a Brass Pan . . . . . 24 3 0

1864.

Earl of Clare.

A Dead Fowl hanging near a Table, on which are some Eggs, Dead Ducks, and a Basket of Vegetables . . . . . 42 0 0

Students acquainted with the works of Gerard Dow can form from the sale notes a pretty clear idea of the style and aim of this clever painter; and, although his subjects appear humble, yet large prices have occasionally been given for his works. We like his pictures because, let them be ever so highly finished, there are always spirit and 'quality' in them. His most interesting pictures are his interiors with figures, the figures being sometimes pretty-looking women engaged in culinary occupations. The furniture, dead game, vegetables, and the numerous objects which he introduced into his works are admirably painted. We always feel that the most common and trivial objects possess an interest when put in with the pencils of such men as Gerard Dow and Slingelandt. Who does not take pleasure in examining the vegetables, candlesticks, basins, and similar objects which our own painter Wilkie used to insert into his pictures? And it is just the same with the great Dutch painters of the seventeenth century; and we sometimes feel that even if the figures were taken from their interiors we should still take pleasure in preserving them, because of the accessories. Slingelandt's pictures of old men are painted with very little colour; in tone they are like Rembrandt's small brown portraits. His pictures of this class are painted with a smooth and delicate touch, almost a wiry touch. It should be noticed, in looking at these examples, that although they are brown, yet they are not thinly painted. On the contrary, they are painted with a great deal of impasto. And we notice the same in many of his fancy subjects, particularly in the trees, foreground plants, and other outdoor objects. In fact, the trees in his pictures are worked up almost in the elaborate manner of Paul Potter. There are subjects by Nicholas Koedyk, such as figures at casement windows, which are carefully finished, and appear to be painted in emulation of Slingelandt.

SMART, JOHN. Born about 1741; died in London in 1811. English School.

Sale in 1829.

John Webb, Esq.

Miniature of a Gentleman . . . . . £0 5 0

Ditto of a Lady . . . . . 0 12 0

This artist was well represented in the Loan Collection of Miniatures at South Kensington in 1865. John Smart, Jun., the miniature-painter, was likewise represented in the same collection. And in the Catalogue Mr. Samuel Redgrave mentions a third miniature-painter, of the name of Samuel

Paul Smart, who painted about the same time as the elder John Smart. The writer further understands that there was another Smart, a figure-painter, who painted several pictures in India; some of them are of a semi-decorative character.

SMIBERT, J. See HIGHMORE.

SMIRKE, ROBERT, R.A. Born at Wigton, near Carlisle, in 1752; died in London in 1845. English School.

Sale in 1802.

William Beckford, Esq., of Fonthill.

A Secrétaire, with the Compartments painted by Smirke, and Bas-reliefs in Chiaroscuro by Hamilton . . . . . £84

Ditto . . . . . 84

1816.

Henry Hope, Esq.

Historical . . . . . 20 0 0

1818.

George Kearsley, Esq.

Scene from 'Gil Blas' . . . . . 14 14 0

Ditto . . . . . 5 5 0

Don Anastasis and Stephanian . . . . . 32 11 0

Don Raphael and Farrakhuaz . . . . . 34 13 0

Scene from 'Gil Blas' . . . . . 37 16 0

1823.

George Watson Taylor, Esq., M.P.

Three Subjects from 'Gil Blas' . . . . . 28 7 0

1830.

Sir Hugh examining William, in the Presence

of Anne Pugo; from the 'Merry Wives of Windsor' . . . . . 21 0 0

Dr. Caius finding Simple in his Closet . . . . . 16 5 6

1835.

A Subject from the 'Arabian Nights' . . . . . 4 0 0

1836.

Crazy Kate; from Cowper . . . . . 1 16 0

Tom Jones and Squire Western . . . . . 5 5 0

The Charms of Precedence; from Shenstone . . . . . 0 15 0

The Bower of Circe . . . . . 5 10 0

1841.

Marquis of Camden, K.G.

A Subject from the 'Arabian Nights' . . . . . 22 10 0

The companion . . . . . 22 10 6

1848.

Sir Thomas Baring, Bart.

A Scene from 'Romeo and Juliet' . . . . . 3 13 6

Ditto from the 'Merry Wives of Windsor' . . . . . 22 1 0

1862.

William Cox, Esq.

Scene from 'Measure for Measure' . . . . . 42 0 0

1863.

John Allnutt, Esq.

The Earl of Essex kneeling before Queen Elizabeth . . . . . 1

Hudibras in the Stocks . . . . . 3

The Rivals . . . . . 17

A Satyr with two Nymphs in a Woody Landscape . . . . . 6 16 6

Smirke's conversations and small pictures painted for engravers are much admired by collectors. Many of them would be more valuable if they were not so thinly or slightly painted; still there is a great deal of character and humour in them, and they repay study. As a rule, he avoided the introduction of many colours, and we find vermilion and light yellow the colours for most of his draperies. He was very fond of painting 'chiaroscuro,' or bistre-coloured pictures. Stothard occasionally painted in the same manner, only he did not keep to it in the way that Smirke did; in fact, Stothard's bistre-coloured pictures are very rare. As already observed, Smirke kept to few colours, and in many of his works, which are not strictly 'chiaroscuro' paintings, we find that he excluded bright colours, and the effect of the picture depends chiefly on light brown and sunny white tints. Smirke occasionally painted small portraits; they are clever, and are painted with considerable effect of 'light and shade.' He introduced deep shadows about the eyes and nostrils; the flesh tints are like the flesh tints of most of his small fancy pictures—i.e., they are rather yellow in tone. His female portraits are sometimes represented in loose white dresses, enlivened perhaps with a few coloured ribbons; the backgrounds of his portraits are generally slight and sketchy. There was a paintress of the name of Mary Smirke, who painted some agreeable and rather richly coloured portraits. Some of George Clint's clever illustrations of plays and stories class very well with Smirke's semi-humorous pictures. In colouring, Richard Cook's allegorical or poetical subjects remind us of Smirke, the flesh tints being very yellow, whilst the draperies and backgrounds are subdued in tone. In a few of his more agreeable pictures we hardly notice this yellowness of the flesh tints; they may be described as very light, whilst the face-shadows are red, like Stothard's face-shadows. Cook was also a landscape-painter; in the landscape backgrounds of some of his classical subjects he introduced a great deal of reddish

brown, and the green foliage tints are pale. Cook's small drawings in sepia, made apparently for engravers, are very pretty, and are finished more minutely than Stothard's and Smirke's drawings of a similar class. The muscles and anatomy of the figures are curiously defined in Cook's drawings. He was most likely a good draughtsman, and we notice that the contours in his oil paintings are very elegant. The reader will find an interesting account of Henry Tresham in Bryan's Dictionary. His subjects class well with Westall's and Smirke's, and, like the latter, he was partial to pale creamy colours.

SMIST, A. D. See W. VANDE VELDE.

SMITH, COLVIN. See SIR J. REYNOLDS.

SMITH, GEORGE, called SMITH OF CHICHESTER. Born at Chichester in 1714; died in 1766. English School.

Sale in 1802.  
A Pair of small Landscapes . . . . . £3 8 0

1803.  
A Landscape . . . . . 1 11 6

1836.  
*Sir James Stuart, Bart.*  
A Wood Landcape, with a River . . . . . 17 17 0

1838.  
*William Esdaile, Esq.*  
'Spring,' a ruined Castle upon an eminence, and a Group of Children . . . . . 6 6 0  
'Summer,' the Ruins of a Mansion on the Bank of a River, with Gipsies in conversation . . . . . 9 9 0  
'Autumn,' a Snows Apple-gathering . . . . . 8 8 0  
'Winter,' a Snow Piece, with a Cottage, and a Woman carrying Wood . . . . . 11 0 6

1861.  
*Charles Scarisbrick, Esq.*  
A Rustic Landscape, with Cottages among Trees, and Figures . . . . . 8 0 0

1863.  
*John Allnutt, Esq.*  
A River Scene, with Woody Banks . . . . . 24 3 0

The works of this pleasing painter are well known, and there are many who admire the patient neatness of George Smith, and take pleasure in examining the labour which he spent on every part of his work, never tiring until every corner was finished with the same care as the more important parts. There are also people who will scarcely deign to look at Smith of Chichester's landscapes, and cannot imagine how such works could ever have been considered worth engraving. But to indulge in such an impression is simply wrong, because we must remember that landscape-painters like Smith of Chichester, Anthony Davis, N. Fielding, and others of the same class, came so early into the field, they came into the field at a time when landscape-painters had many disadvantages to contend with; amongst others, we may notice the popular yet erroneous taste of the time, in wishing to adapt or assimilate the landscapes of the old masters, particularly the landscapes of Claude, with the new English School. After considering this, let us rather praise these men for accomplishing so much, in getting through so well the strange walk in art selected for them by the current taste of the day. Then, again, we can remember that their paintings were a great advance on the landscapes of some of the English artists who preceded them—namely, 'the English Brownists,' who laboured under a strange impression that Paul Brill's style of painting foliage was worth translating into English, and that brown alone was sufficient for representing on canvas Nature's woods and gardens. Whatever may be thought of Smith of Chichester now, he appears to have been favoured in his day, his works serving as models to some of the best engravers; besides, he was patronised by many important families in the south of England, where the best examples of his pencil are still to be found. Thus there is a local and topographical interest associated with his name, and the old families of Chichester and about the coast of Hampshire are still proud to show the works of this once fashionable painter. In regard to Smith's style of painting, it will be seen that he finished his foliage carefully, and generally introduced into his pictures effects of sunshine and shade; sometimes he would put in a waterfall or running stream, the same being touched in after the thin stringy manner of Edema. As regards his subjects, many of them are local scenes, such as views of parks, &c., in the vicinity of Chichester; but others are compositions which appear to be made up partly of Chichester scenery, to which are added towers and other buildings, piled up a little in the manner of Claude. In the blue and light green foliage of his best works we often notice an impasto or fulness of touch which is hardly inferior to De Loutherbourg or Barret, but usually his touch is too coloured and laboured to be valuable. His figures are carefully drawn and finished, and are generally of a cool grey or bluish colour; yet he sometimes fell into the fault which was prevalent amongst the landscape-

clearly understood. His younger brother John likewise painted landscapes in the manner of his brother. Bryan tells us that he died young. There was a portrait draughtsman of the name of Bollars of Chichester. The landscapes of Jonathan Fisher, an Irish painter, are composed in the manner of Smith. There is a great deal of work in his pictures, and his coast scenes are clever.

SMITH, R.

Sale in 1819.  
*Mathew Mitchell, Esq.*  
The Paternal and Maternal Lectures; a pair . . . . . £4 16 0

SMITH, WILLIAM. Born at Chichester in 1707; died in 1761. English School.

Sale in 1838.  
*William Mellish, Esq.*  
A Fruit Piece . . . . . £3 13 6

Bryan tells us that this artist painted portraits, landscapes, flowers, and fruit. His flower and fruit pieces are very rarely met with; the same are prettily grouped, and remind us of Van Son's paintings. The latter are sometimes neatly signed. The numerous Smiths referred to by Bryan and Stanley all appear to be painters and engravers of the eighteenth and nineteenth centuries, but there was a John Smith, a landscape-painter, of the seventeenth century. The mountains and skies of his pictures are cleverly coloured, and he appears to have studied the landscapes of the Dutch painters of his time. The figures and buildings in his pictures are not so well managed.

SMOIST, VAN. Sale in 1830.  
Architecture, with Figures . . . . . £3 7 0

SMOUT. Sale in 1802.  
A Pair of Turkish Seaports, with Caravans and Figures . . . . . £3 7 0

SNAYERS, PETER. Born at Antwerp in 1593; died about 1670. Pupil of Henry Van Balen. Flemish School.

Sale in 1802.  
A Battle Piece . . . . . £11 0 6  
1803.

*Robert Grave, Esq.*  
A Battle Piece . . . . . 6 16 6  
A Skirmish . . . . . 3 10 0

1827.  
A Combat of Cavalry . . . . . 14 3 6  
Ditto . . . . . 19 8 6  
A Skirmish of Cavalry . . . . . 9 9 0

1842.  
*Count Pepoli.*  
An Engagement of Cavalry on a Bridge . . . . . 9 19 6

This painter did not confine himself to one style of art, but occasionally painted portraits and history; yet in England he is chiefly known as a battle-painter. As a landscape-painter he was successful in the treatment of 'light and shade,' and the trees, bushes, and other objects are often powerfully reflected in a foreground stream. He was fond of painting lofty trees, and his houses are quaint specimens of rural architecture. Many of his battle pieces possess considerable merit, and the horses and figures are touched in with a great deal of spirit. His colouring is cooler and more silvery than Bourgoigne's. As a rule, his small pictures are the most agreeable. His large battle pieces sometimes appear hard and weak, and very inferior to Hughtenburgh's; perhaps they possess more of the general character of Vincent Malo's battle pieces. Vanderdroij's battle pieces class very well with Snayers's, only there is more warmth in the colouring.

SNELLING, M. See VANDYCK.

SNEYERS (or SNEYERS), PETER. Born at Antwerp in 1681; died in 1752. Pupil of Alexander Van Bredael. Flemish School.

Sale in 1802.  
A Flower-pot, with various Fruits and Insects } £33 12 0  
Ditto, the companion . . . . .

1813.  
Dead Ducks, Vegetables, &c. Bought in at . . . . . 9 0 0

1825.  
Flowers and Birds . . . . . 3 3 0

SNYDERS (or SNEYDERS), FRANCIS. Born at Antwerp in 1579; died at Antwerp in 1657. Pupil of Henry Van Balen. Flemish School.

Sale in 1801.  
*Earl of Bedford.*  
Interior of a Larder, with Cats fighting . . . . . £35 14 0  
1802.

*Lord Darnley.*  
A Study of Deer . . . . . 14 3 6

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
A Boar Hunt . . . . . 100 16 0

scape and figures' and 'figures in a landscape' was not very

• <i>Richard Walker, Esq.</i>	1803.	
Dead Game, with Fruit	£43 1 0	
• <i>Sir George Yonge, Bart.</i>	1806.	
Wolf and Dogs, with Landscape by Rubens	31 10 0	
• <i>A Fox Hunt</i>	1819.	72 9 0
• <i>Marchioness of Thomond.</i>	1821.	
Study of a Monkey on a Tree	} 5 5 0	
Ditto of a Spoonbill.		
• <i>Rev. Edward Balme.</i>	1823.	
Dead Game and Fruit, and a Servant with a Salver of Grapes	40 19 0	
• <i>Samuel Tansley, Esq.</i>	1829.	
Figures in a Larder.	31 10 0	
• <i>Right Hon. Lord Stowell.</i>	1836.	
Dogs attacking a Wolf	70 7 0	
A Boar Hunt	61 19 0	
• <i>Sir Charles Bagot, G.C.B.</i>		
Monkeys with a Basket of Fruit	33 12 0	
• <i>Jeremiah Harman, Esq.</i>	1844.	
A Cat with Dead Birds, Grapes, and Peaches	110 5 0	
• <i>Earl of Ashburnham.</i>	1850.	
A Basket of Grapes on a Table, on which is a Parrot, Cat, and Dead Birds	472 10 0	
• <i>Samuel Rogers, Esq.</i>	1856.	
A Larder, with a Boar's Head, Dead Birds, Vegetables, &c.	42 10 6	
• <i>Charles Scarisbrick, Esq.</i>	1861.	
A Dead Buck, Boar's Head, Dead Birds, Fruit, &c., watched by two Dogs	56 14 0	
A Group of Grapes and Peaches, and a Cat watching Dead Birds	26 5 0	
• <i>Earl of Clare.</i>	1864.	
Two Monkeys quarrelling over a Basket of Fruit; from the collection of Sir Charles Bagot	23 18 0	
Dogs standing near a Pan	92 8 0	
• <i>John Whittaker, Esq.</i>	1865.	
Interior of a Larder	31 10 0	

The works of this eminent animal-painter were highly esteemed by Rubens, who occasionally painted in conjunction with him. He was also intimate with Jordans and Vandyck, and the latter painted an admirable portrait of him. It would appear that his works have always been appreciated; they were admired by Desportes, the French animal-painter, who at one time took lessons from Bernaert, one of Snyder's pupils; and Desportes would sometimes copy Snyder's pictures for engravers. Snyder's grandest works are his pictures of the chase, which are often enhanced in value by having Rubens's figures in them; but it must be remembered that the best of these are generally heirlooms, or gallery pictures, and are rarely seen in the market. Snyder's pictures cannot be called highly finished, but in examining his works we are struck by the spirit of his touch and the rapidity of his execution; and this is not all, for we find fulness and relief, combined with thinness of texture. In his pictures of the chase the skies are light and silvery; his ultramarine is pure and agreeable, and in the clouds he introduced a delicate yellow, a kind of Naples yellow, quite in the manner of Rubens. The landscape backgrounds of his hunting pieces are very pleasing, and there is something cheerful about his bright green foliage, and his trees are put in with a singularly light and feathery touch. As already remarked, all admire his works; and our great English painter Gainsborough once made a pretty copy of one of Snyder's landscapes with animals. The colouring of his landscape backgrounds is light and fresh, and the large foreground plants are often painted with the same bright greens as the hills and fields in the distance. Such a description applies to most of the landscape backgrounds of Snyder's pictures, but a few examples display more care and finish, when he gave still more of the landscape character to the background; and then we often have a sunny picture, which has a little of the appearance of a coarse Pynacker. As regards spirit and freedom of handling, there is much that is analogous between Rubens and Snyder; and when they painted on the same picture their taste and style harmonise so well that it is not difficult to imagine that the works before us are by one hand. Snyder did not confine himself to hunting pieces,

but was very successful in painting dead game and fruit. His works of this class may be readily distinguished from Fyt's, for his touch is considerably more transparent. But if they are unlike Fyt's pictures, they are far less easily distinguished from the works of Paul and Simon de Vos, and other excellent imitators. The former kept more to the larger subjects, and the hunting pieces of the latter are sometimes ascribed to Snyders, particularly his smaller pictures of the flights of wild animals, and of dogs rolling about and dying from wounds inflicted by the tusks of the wild boar. These are often so spirited and so well coloured that, when seen from a little distance, few can distinguish them from Snyder's pictures. Snyders, when he painted his larger pictures, or his pictures of still life, as they are called, was fond of representing the objects on a table, or a white table-cloth, the objects being usually a dead fawn, with a bear's head, or a large lobster, round which he would pile in a picturesque manner a variety of fine fruits and vegetables, whilst he would often introduce a figured basin or plate of a pale colour, just to heighten the freshness of the artichokes and other vegetables. In his pictures of this class he would also introduce strings of small birds, often of brilliant plumage, and in the background there is sometimes a figure or two, or, perhaps more frequently, one or two live dogs, which seem to be keeping watch over the good things. Amongst other imitators of Snyders may be mentioned Pieter Boel. His hunting pieces may not be very correct, but we feel that a great deal of courage is displayed in the designing of them. Houbraeken alludes to Francis Peter Verheyden as a copyist, and afterwards as an imitator, of Snyders's bold hunting pieces.

SOEST (or ZOEST), GERARD. See MRS. BEALE.

SOLARIO, ANTONIO, called LO ZINGARO. Born at Solario, in the Venetian State, about 1382; died at Naples in 1455. Pupil of Lippo Dalmasio. Neapolitan School.

Sale in 1801.

The Virgin and Child . . . . . £60 18 0

The reader will find rather a long account of this early master in the small handbook of Italian painters referred to at the commencement of this work. There was another celebrated artist of the name of Solario—viz., Andrea di Solario, a painter of the Lombard School, who was born in 1488, and died in 1509. The religious subjects of the latter are distinguished for great tenderness of feeling and simplicity, and they are lightly and beautifully coloured. Andrea di Solario was likewise an excellent portrait-painter; the heads remind us of some of the grand old portraits which are ascribed to Leonardo da Vinci. The figures are often dressed in black, whilst in the background perhaps we find a beautifully finished landscape, painted in the manner of Raffaele.

SOLDI, ANDREA. Born at Florence about the year 1702; died about 1766. Tuscan School.

Sale in 1810.

*Sir H. T. Gott.*  
Portrait of Koubiliac . . . . . £10 0 0  
Ditto of Rysbrack . . . . . 8 18 6

SOLE, GIO. GIOSEFFO DAL. Born at Bologna in 1654; died in 1719. Pupil of Domenico Canuti and Lorenzo Pasinelli. Bolognese School.

Sale in 1815.

Time crowning Merit . . . . . £3 10 0

This sale note may refer to a sketch or study ascribed to Dal Sole.

SOLEMACKER, J. F. Flourished in the latter part of the seventeenth century. Dutch School.

Sale in 1802.

*Earl of Godolphin.*  
A Landscape, with a Fartier and various Horses . . . . . £2 15 0

1825.  
A small Landscape, with Ruins and Figures . . . . . 6 18 0

A Landscape, with Buildings and pastoral Figures . . . . . 1 15 0

1839.  
*William Mellish, Esq.*  
Peasants, with Cattle near Ruins . . . . . 21 10 6  
Peasants, with Cattle at the Entrance of a Cavern . . . . . 13 13 0

1801.  
*Charles Scarisbrick, Esq.*  
A Cavern Scene, with Peasants, Cattle, and Sheep . . . . . 21 0 0  
A Landscape, with Peasants keeping Cattle and Goats, beneath a Rocky Bank . . . . . 42 0 0

This painter's landscapes usually represent Italian scenery. Some of his pictures are crowded with cattle, and it is not difficult to see that they are painted in emulation of Bergheem. Like Vander Meer de Jonghe, he would paint his sheep and cattle in deep shade. This was rather a fault with Solemacker; and his animals would look better were they more relieved from the landscape. In general effect his pictures are sunny and pleasing.

## SOLIGNANO.

Sale in 1824.

*Sir Mark M. Sykes, Bart.*  
St. John holding a Cross of Reed; formerly in Prince Rupert's collection . . . . . £80 17 0

SOLIMENA, FRANCESCO, called L'ABBATE CICCIO. Born at Nocera de' Pagani in 1657; died at Naples in 1747. Pupil of Angelo Solimena, Francesco di Maria, and Giacomo del Po. Neapolitan School.

Sale in 1801.

The Assumption of the Virgin . . . . . £18 5 6

*Right Hon. Sir Wm. Hamilton.*  
A sleeping Girl, with two flying Cupids . . . . . 52 10 0

1802.

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Historical . . . . . 4 4 0  
Ditto . . . . . 14 3 6

1800.

The Holy Family . . . . . 21 0 0

The subjects of this painter class very well with Albano's and Carlo Maratti's; and in Naples he is sometimes called the 'Neapolitan Guido.' His pictures of the 'Riposo' are extremely pretty; the family is surrounded with infant angels, and the landscape part forms a conspicuous and interesting part of the picture. His colouring is generally less pleasing than Guido's, and some of his works are injured by the brownness of the shadows. At the same time we must acknowledge that we do not feel this in all his pictures, for many of his small works are painted in a very delicate and silvery manner. His works are thought very highly of both in Naples and in Malta. Two of his pupils—viz., P. Bernard and Francesco de Mura—are represented in the Royal Palace of Valetta, Malta. The portraits of the latter painter are finished in the smooth manner of Vanloo. The two Vanis—viz., Giovanni Maria and Domenico Maria—may be noticed here. Some of their pictures are very Neapolitan in character; their pencilling is good, but the red colour about the lids of the eyes is not always agreeable.

SOMER, PAUL VAN. See CORNELIUS JANSSEN.

SON, JORIS VAN. Born at Antwerp in 1622; died about 1676. Flemish School.

Sale in 1840.

Grapes . . . . . £0 15 0

There were two painters of the name of Van Son—viz., Joris and John. In colouring and arrangement their best works remind us of De Heem, but they never attempted to produce in their pictures the richness and impasto of De Heem; yet they are sufficiently well finished to look remarkably pleasing when seen from a little distance. They sometimes painted festoons of fruit round sculptured niches or figures. Their works may be conveniently classed with the fruit pieces of Alexander Adrianse. But the best works of the latter are his pictures of fish, which are silvery and beautifully painted. They remind us a little of Billen's pictures of fish, only they are superior. Albert Flamen, whose etchings are much admired by connoisseurs, occasionally painted pictures of fish. The fruit pieces of T. Stranover may be classed with Van Son's, although the former was a much weaker painter. The birds which Stranover introduced into his pictures are rather prettily finished. Stranover occasionally painted ducks and other birds, introducing in the background a landscape or a farm-yard scene, partly in the manner of Barlow or Cradock. They are interesting as examples of fancy pictures of the early part of the eighteenth century, and possess considerable merit. Bambi's fruit pieces in style and 'quality' may be classed with the above, although probably by an Italian painter.

SORGH (or ZORG). See ROKES.

SPADA, LIONELLO. Born at Bologna in 1576; died at Parma in 1622. Pupil of the Caracci. Bolognese School.

Sale in 1829.

*John Robert Udny, Esq.*  
St. Sebastian . . . . . £110 15 0

1840.

*Sir Simon H. Clarke, Bart.*  
St. Sebastian transfixed to a Tree . . . . . 16 5 6

SPADINO. Flourished about the middle of the eighteenth century. Neapolitan School.

Sale in 1825.

*Simon M'Gillivray, Esq.*  
Fruit and Flowers on a Carpet, with Vases and Architecture in the background . . . . . 16 5 6

SPAGNA, LO (or GIOVANNI, PIETRO DI). See VANNUCCI.  
SPALTHOF, N. Flourished about the middle of the seventeenth century. Dutch School.

Sale in 1802.

A Landscape and Figures . . . . . £1 12 0

1834.

*Mrs. West.*  
Figures at a Cottage Door, with Vegetables . . . . . 4 0 0

SPENCER, JARVIS (or GERVASE). Flourished in the latter part of the eighteenth century. English School.

Sale in 1829.

*John Webb, Esq.*  
A Miniature of Mrs. Woffington, the Actress . . . . . £0 12 0

There were several examples of this artist in the Loan Collection of Miniatures exhibited at South Kensington in 1865.

SPRANGER (or SPRANGHE), BARTHOLOMEW. Born at Antwerp in 1546; died about 1628. Pupil of John Madyen, of Francis Mostaert, and of Bernardino Gatti. Flemish School.

Sale in 1829.

*Lord Gwydir.*  
Belshazzar's Feast, encircled by a Border of Flowers . . . . . £5 5 0  
Jehoida proclaiming the young Joash King; the companion . . . . . 5 15 0

The works of this master are unmistakably Flemish, but, like Bernard Van Orley, and other painters of the same class, he displayed great refinement and taste in his adaptations of early Italian types. We may notice especially his small sacred compositions as being very lovely. Amongst his imitators may be noticed the clever painter John Van Achen. The subjects of the latter are often treated in a formal or primitive manner, yet there is a great deal of elegance and refinement in the execution, the features and hands being rounded and finished in the delicate manner of Spranger. Van Achen's subjects are composed in the Italian style, but the landscape backgrounds retain the Flemish character, high relief being given to the foliage and stems of the trees.

STAEVAERTS (or STEVERS), ANTHONY PALAMEDES, called PALAMEDES. Born at Delft in 1604; died in 1680. Dutch School.

Sale in 1801.

A Family Scene . . . . . £43 1 0

1802.

*Countess of Holderness.*  
A Card Party . . . . . 173 5 0

1806.

*Marquis of Lansdowne.*  
A Conversation . . . . . 7 7 0

1822.

*Marquis of Bute.*  
Interior, with a Musical Party . . . . . 11 0 6

1823.

An Interior . . . . . 11 11 0

1824.

*Ralph Bernal, Esq.*  
Interior, with a Burgomaster's Family . . . . . 132 6 0

1827.

*F. H. Standish, Esq.*  
An Interior, with a Lady and Gentleman playing . . . . . 7 7 0

1828.

A Musical Conversation . . . . . 12 12 0

1831.

*John Maitland, Esq.*  
An Interior, with a Musical Conversation . . . . . 4 6 0

This artist was fond of painting interiors, in which he would introduce assemblies of fashionable people. His pictures are highly finished, and the figures are pencilled with a great deal of precision. His colouring is usually warm and brown, and some of his pictures would be more agreeable were there less yellow in the colouring. He reminds us of Le Duc in his manner of representing the figures well relieved from the background. The works of Vincent Malo, a pupil of the elder Teniers, remind us a little of this painter.

STAEVAERTS (or STEVERS), PALAMEDES, called PALAMEDES. Born in London in 1607; died in 1688. Dutch School.

Sale in 1801.

*—Slade, Esq.*  
Soldiers levying a Contribution in a Convent . . . . . £3 3 0

1802.

A Battle Piece . . . . . 2 2 0

A Pair of Skirmishes . . . . . 10 10 0

1803.

*Walesh Porter, Esq.*  
A Skirmish . . . . . 5 5 0

1819.

*W. N. Hewett, Esq.*  
A Dutch Guard-room . . . . . 11 11 0

We are told that this artist was the brother of the preceding painter. They remind us a little of each other in their manner of colouring and pencilling, only the latter is best known as a painter of small battle pieces. There is a

large and interesting collection of his works at Sion House, the seat of the Duke of Northumberland.

**STALBENT (or STALBENS), ADRIAN VAN.** Born at Antwerp in 1580; died about 1660. Flemish School.

Sale in 1802.

— *Nesbitt, Esq.*  
Interior of a Church, with Figures . . . . £3 10 0

Stalbert finished his pictures in an elaborate and delicate manner. He was very happy in his compositions, and excelled in representing coast scenes and landscapes with classical ruins; his skies are bright and clever, and he introduced in his pictures numerous small but neatly finished figures. It may be noticed that they are very busy figures, and appear to be engrossed in a variety of occupations. For further information the reader is referred to Stanley's notes on Staben and Stalbert in Bryan's 'Dictionary of Painters.'

**STAMINI, DE.** \* See DE HEEM.

**STANNARD, E.**

Sale in 1830.

A Group of Fruit and Still Life . . . . £8 5 0

There was a Norwich landscape-painter of the name of Stannard, who is usually classed with the followers of Crome.

**STAVAREN, JAN ADRIAN VAN.** Flourished during the latter part of the seventeenth century. Dutch School.

Sale in 1801.

— *Earl of Besborough.*  
A Dutch Family at Dinner . . . . £43 1 0

1827.

— *Duke of Bedford.*  
Interior of a Dutch Kitchen, with a Man cleaning Fish, &c. . . . . 37 16 0

1836.

A Philosopher seated at a Table, with Emblems of Mortality . . . . . 3 7 0

**STEEN, JAN.** Born at Leyden in 1636; died in 1680. Pupil of Nicholas Kunker. Dutch School.

Sale in 1801.

— *Earl of Besborough.*  
A Ludicrous Composition . . . . £32 11 0

A Merry-making . . . . . 52 10 0

The Village Magistrate . . . . . 19 19 0

1802.

— *Countess of Holderness.*  
A Schoolmaster . . . . . 115 10 0  
The Pancake Girl . . . . . 120 15 0  
Alchemists . . . . . 74 11 0

— *Duke of St. Albans.*  
A Humorous Subject . . . . . 18 7 6

Lot and his Daughters . . . . . 17 17 0

— *Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
A Conversation . . . . . 105 0 0  
The Milkman; from the collection of M. Vanderpott, of Amsterdam . . . . . 71 8 0

1803.

— *Walsh Porter, Esq.*  
A Scene in a Market, with Figures and Herbage . . . . 39 18 0

1809.

— *B. Booth, Esq.*  
A Dutch Fair . . . . . 54 12 0

1813.

— *John Willett Willett, Esq.*  
Twelfth Night . . . . . 278 5 0

1819.

— *John Knight, Esq.*  
A Woman paring Apples . . . . . 31 10 0

1821.

— *Marchioness of Thomond.*  
Cleopatra dissolving the Pearl . . . . . 73 12 0

Interior of a Chamber, with Figures regaling . . . . 97 13 0

— *John Webb, Esq.*  
An itinerant Musician . . . . . 28 7 0

1822.

— *Marquis of Bute.*  
A Wedding Procession . . . . . 65 2 0

1823.

— *George Watson Taylor, Esq., M.P.*  
A Lady in a Black Silk Cloak and Hood, playing on a Guitar . . . . . 83 11 0  
An Interior, with Figures at Cards, &c. . . . . 210 0 0

An Interior, with Portraits of Jan Steen and his Wife taking a Nap, Children playing in the Room, &c.; from the collection of the Duc d'Alberg . . . . . £231 0 0

1824.

— *Ralph Bernal, Esq.*  
A Festival; from the collection of M. Schimmelpenninck, of Amsterdam . . . . . 504 0 0

1825.

— *Simon M'Gillivray, Esq.*  
An upright Landscape, with a Cabaret, before which the Ostler is baiting the Horses of a Post Waggon, &c. . . . . 110 5 0

1827.

— *Duke of Bedford.*  
A Village Schoolmaster and his Pupils . . . . . 115 10 0  
Twelfth Night . . . . . 126 1 0

1828.

Figures at a Repast . . . . . 34 13 0

— *M. M. Zachary, Esq.*  
Interior of an Apartment, with Figures; from Mr. Walsh Porter's collection . . . . . 73 10 0  
A Dutch Village, with a Milkman serving a Female with Milk, called 'The Milkman,' from M. Vanderpott's collection . . . . . 283 10 0  
Exterior of a Dutch Cabaret, with Skittle-players; from Mr. Walsh Porter's collection . . . . 388 10 0

1829.

— *Richard Mortimer, Esq.*  
A Fisherman and other Figures . . . . . 42 0 0

— *Thomas Emmerson, Esq.*  
Interior of a Cabaret, with five Figures . . . . . 43 1 0  
A Woman asleep, and Children playing with a Cat . . . . . 73 10  
A Village Feast, in a Landscape . . . . . 84 0  
Interior of an Apartment, with Figures . . . . . 94 10

1831.

— *George James Cholmondeley, Esq.*  
A Schoolmaster; formerly in the collection of Lady Holderness . . . . . 9 0

1832.

— *Earl of Mulgrave.*  
View of a Dutch Village during a Festival . . . . . 109 4 0

1833.

Interior; Merry-making . . . . . 105 0 0

1836.

— *Sir Charles Bagot, G.C.B.*  
The Fête de Saint-Nicolas; from the collection of M. Burtin, of Brussels . . . . . 56 14  
A Concert . . . . . 190 10

1840.

— *William Hastings, Esq.*  
Inside of a Dutch Cabaret . . . . . 116 11 0

— *Sir Simon H. Clarke, Bart.*  
The Tired Traveller; a Scene at a Country Inn; from the collections of the Duc de Valentinois and J. F. Tuffen, Esq. . . . . 588 0 0

1841.

— *Hon. Lady Stuart.*  
Itinerant Musicians at a Gentleman's Door . . . . . 404 5 0  
An Interior, with a Musician paying his respects to two Females . . . . . 231 0 0  
The School . . . . . 1,470 0 0

1844.

— *Jeremiah Harman, Esq.*  
Peasants regaling at a Guinguette; from M. Dijonval's collection . . . . . 630 0 0

1848.

— *William Wells, Esq.*  
A Company of Villagers in a Room; from the collection of Lord Charles Townshend . . . . 178 10 0

— *Count de Morny.*  
Interior of an Apartment, with a Party of Men and Women round a Table . . . . . 31 10 0

1850.

— *Hon. Edmund Phipps.*  
An Interior, with a Man and Woman in conversation; a Child standing at a Table . . . . 44 2 0  
The Music Lesson; a girl seated at a piano receiving instruction from a master . . . . . 225 15 0

1861.

— *Charles Scariabrick, Esq.*  
Interior of an Apartment, with Figures dancing . . . . 47 5 0  
A Village Fête; a Party of Peasants dancing before a Cabaret . . . . . 78 15  
Samson lying Asleep on the Lap of Delilah . . . . 52 10



1804.

<i>Earl of Clare.</i>	
'Saying Grace,' from the Calonne Collection . . .	£77 14 0
A Village Fête . . . . .	105 0 0

The large works of this painter generally appear coarse and brown when compared with his cabinet pictures, which are silvery and delicately finished. Yet all his works display more or less the painter's *forte* as one of the greatest humourists of the Dutch School. In examining his pictures one might almost suppose that he was the inventor of gutta-percha faces, and, having a box full of them by his side, made hideous and comical expressions his particular study. Anyhow, unless we are to assume that he was the inventor of most of the funny faces that we see in his pictures, we must believe that there were an extraordinary number of ugly people in the villages of the Netherlands when Jan Steen was painting. Many of his pictures are crowded with figures, and, notwithstanding the number, we usually find something to interest us in all the groups. He could introduce forty or fifty figures into a single picture, and yet find something to say to each. Connoisseurs are particularly struck with the vivacity and liveliness of his figures. 'There is so much reality in his pictures that in studying his 'Merry-makings' and 'Twelfth-night' parties we can scarcely help feeling that we are actually in the parties, and are constrained, however unwillingly, to participate in the sunshine and riotous mirth before us. Jan Steen's interiors are not particularly brilliant in colour, but his touch is masterly, and his interiors display an accomplished knowledge of 'light and shade.' His outdoor or village scenes are usually much brighter in colour, and a few are full of sunshine, have fine blue skies, the trees are light and cheerfully coloured, and about the cottages and round the porticos of the village taverns are rich clusters of vines and creepers, which are put in with a freshness worthy of the pencil of Adrian Van Ostade. Certainly much praise is due to the Dutch painters of the seventeenth century for the excellent use they made of the simple materials around them. Although painted nearly two hundred years ago, many of their works appear to be scenes of to-day, and the churches, small religious meeting-houses, and taverns are exactly what we might expect to see were we travelling through the villages of the Netherlands at the present day.

STENWYCK, HENRY, the Elder. Born at Steenwyck in 1550; died in 1603. Pupil of John de Vries. Flemish School.

Sale in 1801.

— <i>Slade, Esq.</i>	
View of a Palace, with Figures by Old Franks . . .	£3 7 0

1802.

<i>Countess of Holderness.</i>	
Interior of a Gothic Church . . . . .	34 13 0

Interior of an Abbey . . . . .	9 9 0
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1803.

St. Jerome . . . . .	11 11 0
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1806.

<i>Marquis of Lansdowne.</i>	
The Decollation of St. John . . . . .	27 6 0

1813.

<i>Charles Griffin, Esq.</i>	
The Delivery of St. Peter from Prison; from the Orleans Collection . . . . .	22 1 0

1823.

<i>Rev. Edward Balme.</i>	
Inside of a Church . . . . .	15 15 0

View of a Palace and Garden, with Figures . . .	50 8 0
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1825.

Interior of a Church, with Figures . . . . .	10 15 0
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1827.

<i>John Dent, Esq.</i>	
Interior of a Church, with Figures; from the Holderness Collection . . . . .	27 6 0

1829.

<i>Lord Gwydir.</i>	
St. Jerome in a Chamber . . . . .	52 10 0

*Earl of Liverpool.*

Interior of the Great Church at Antwerp . . . .	11 11 0
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*Thomas Emerson, Esq.*

A Church Piece, with Figures . . . . .	28 7 0
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1831.

<i>John Matland, Esq.</i>	
Interior of a Flemish Church, with Figures . . .	16 5 6

1841.

Interior of a Cathedral, with a Monk preaching .	17 17 0
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1848.

<i>William Wells, Esq.</i>	
Interior of a Cathedral, with Figures . . . . .	13 2 6

1856.

<i>Samuel Rogers, Esq.</i>	
Interior of a Cathedral, with a Priest and Figures before an Altar; candlelight . . . . .	£16 16 0
Interior of a Gothic Chamber, with a Figure seated in the background . . . . .	17 6 6

There were two Henry Steenwycks, both of whom were church-painters, and Pilkington says that the widow of the younger Steenwyck retired to Amsterdam, and painted pictures in the style of her husband. In sale catalogues the works of the two male Steenwycks are usually described indifferently. As they painted a good deal alike, and as both of them were clever painters, no attempt has been made to separate their works in the above sale notes. As a rule, it may be inferred that the more delicately finished cabinet specimens are by the elder Steenwyck; and Bryan tells us that the younger Steenwyck usually painted on a larger scale than his father, and it would also appear that he forsook the simple church interiors, and varied his subjects more frequently than his father did. Their pictures are sometimes ornamented with figures by other painters—not unfrequently by Francks and Van Thulden. Generally their works exhibit the neat elaborate finish of Peter Neefs' church pieces, and Abel Grimer's; many, however, prefer them to the productions of either of these painters. Certainly the absence of the sharp white outlines seems an improvement on the works of Neefs; yet it must be borne in mind that the Steenwycks marked in the columns and architectural minutiae of their interiors with singular precision, and also the black-and-white marble pavements which they were so partial to. All the church-painters whose names have just been enumerated may be referred to as trustworthy teachers of perspective; the elder Steenwyck particularly would display great taste when arranging his points, and it is simply this which gives such an illusory effect to many of his interiors. Young artists are hardly aware how much perspective is under the control of taste, and how wide a gap there is between what is called a knowledge of the simple rules of perspective, which may enable an artist to draw his subject correctly, and that acquired taste which will enable him to apply or mould these rules to his purpose. Some of Steenwyck's pictures are rather dull in colour, but others appear bright and dazzling by reason of the variegated marble screens and other rich ornaments which fill the aisles. David Bailly, or Bailly, is mentioned in the dictionaries as a successful imitator of Steenwyck. Bailly was also a portrait-painter; his heads are not particularly flattering, but they appear to be truthful likenesses. His figures wear large white collars and a semi-Vandyck dress; the features are broadly pencilled and full, and the hair is long and curly.

STEENWYCK, NICHOLAS. Born at Breda in 1640. Dutch School.

Sale in 1802.

A Woman with Fish . . . . .	£19 19 0
Stanley speaks very highly of this artist as a painter of fish.	

STELLA, JACQUES. Born at Lyons in 1596; died at the Louvre in 1637. French School.

Sale in 1796.

<i>Jacob More, Esq., and Mons. Liss.</i>	
The Holy Family; on black marble . . . . .	£5 10 0
A Pair of Sacchanian Scenes . . . . .	7 7 0

1801.

The Holy Family . . . . .	43 1 0
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— <i>Slade, Esq.</i>	
Children at Play . . . . .	3 15 0

1802.

Italian Peasants dancing . . . . .	7 7 0
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<i>Paul d'Aigremont, Esq.</i>	
The Holy Family . . . . .	6 16 6

1803.

<i>Richard Walker, Esq.</i>	
St. Peter and St. John at the Gate of the Temple .	26 5 0

Rebecca at the Well . . . . .	9 19 6
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1804.

— <i>Borellis, Esq.</i>	
St. Peter and St. John at the Gate of the Temple .	24 3 0

— <i>Bryan, Esq.</i>	
St. Peter and St. John at the Gate of the Temple .	16 5 6

The Holy Family . . . . .	24 13 6
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1809.

<i>Mathew Mitchell, Esq.</i>	
Infant Christ and St. John; on black marble; from the collection of M. de Calonne . . . . .	35 14 0

1823.

<i>David Garrick, Esq.</i>	
The Salutation . . . . .	21 0 0

1829.

*Earl of Liverpool.*

St. Peter and St. John healing the Lame Man at the Gate of the Temple . . . . . £28 5 6

1832.

*George Watson Taylor, Esq., M.P.*

The Meeting of Mary and Elizabeth . . . . . 31 10 0

1833.

A Bacchanalian Festival . . . . . 22 1 0

1861.

*Charles Scarisbrick, Esq.*

The Holy Family leaving for Egypt, by Night; a Group of Angels above . . . . . 13 2 6

The works of this painter are rarely seen in England, but in France he ranks amongst the known masters of the seventeenth century. He devoted much of his time to religious painting, but he occasionally painted mythological subjects and grand classical landscapes, in which he would introduce pastoral figures. There is a great deal of Academy study displayed in his works, as well as originality of 'motive.' As a rule, his models are well-developed figures, and in some examples appear rather heavy or clumsy. The works of a painter of the name of Dhennin (possibly a French artist) may be classed with Stella's. He selected similar subjects, and painted on dark absorbent grounds, and through the same the face-shadows lose their natural power. There is something pleasing in his style of painting, and the female faces in his pictures are pretty; we can also admire the delicate manipulation of the foreground plants and accessories. Pilkington tells us that Giles Coignet, who painted in conjunction with Stella, was accused of employing his disciples in copying his works, and, after retouching them, selling the pictures as originals of his own. It is useless to object to 'school pictures' when we are unable to procure pictures painted entirely by the great men who designed them, yet we ought to be careful not to pay the price of originals for them. Pilkington refers to another Stella—namely, Francis—who was a younger brother and pupil of Jacques Stella. Strutt mentions Claudine Bonsonnet Stella, a niece of the latter, who is known as an engraver of her uncle's works.

STEVENS, JOHN. Painted in the early part of the eighteenth century. English School.

Sale in 1827.

*F. H. Standish, Esq.*

Landscape, with Partridges . . . . . £15 15 0

Bryan refers to an artist of this name as a painter of decorative landscapes, and Stanley speaks of a Peter Stevens as a painter of history and landscape. There was likewise a portrait-painter of the name of Stevens. And in our own century we have the works of George Stevens. His small pictures of dead game, &c., class very well with Blake's works; but he occasionally painted dead animals of their natural size. His pictures are worked up in an elaborate and careful manner, and he painted insects very cleverly. Like the former Stevens, he is also known as a portrait-painter.

STEWARTSON.

Sale in 1853.

*Colonel Hugh Raillie.*

Portrait of an Elderly Lady . . . . . £5 5 0

STOFFE, J. V. D. Flourished about the middle of the seventeenth century. Dutch School.

Sale in 1832.

*Sir George Duckett, Bart.*

A Battle Piece . . . . . £3 6 0

Some of the works of this artist are painted in the style of the younger Palamedes.

STONE, HENRY, called OLD STONE. Died in London in 1653. English School.

Sale in 1801.

*— Slade, Esq.*

Charles I. and his Queen . . . . . £4 0 0

1802.

*Paul d'Aigremont, Esq.*

Portraits of Charles II. and his Sisters . . . . . 2 12 6

1803.

Charles I. on Horseback . . . . . 5 5 0

1833.

Portrait of Charles I. . . . . 11 11 0

1839.

*William Mollish, Esq.*

Portrait of Charles I. on Horseback . . . . . 21 10 6

This artist is best known as a successful copyist. In some of his large copies from Vandyck he lost the touch or pencilling of that master, but he was a painter of great taste, and always retained the pleasing character which Vandyck gave to his portraits. His copies of the royal family are generally finished in an elaborate and beautiful manner; they are much smoother and more finished than the originals. We occasionally meet with

original portraits ascribed to Henry Stone, which are very pleasingly painted; the lips and shadow lines about the eyes and nose are put in with long wiry strokes. In texture they are very smooth, yet the faces appear full and well modelled, and there is a nice warmth given to the flesh tints. There were two painters of the name of Henry Cooke, both of whom flourished in the seventeenth century, and are known by their copies from Vandyck and other masters. The copies of Raffaele's cartoons in the Royal Academy are ascribed to the younger painter of this name. Michael Cross is remembered as a copyist in the reign of Charles I. Lewis Crosse was a miniature-painter and a collector of miniatures in the early part of the eighteenth century. It appears that the latter occasionally painted in oil. The flesh tints are rather salmony; nevertheless, his heads are effective, and the features are well drawn. Copies of fine works by known painters are always interesting, and one would be glad to see a room full of them, either at the National Gallery or in the Kensington Museum; for instance, how interesting some of Gainsborough's copies are! Amongst other art transcribers we may mention John Van Belcamp, a Dutch painter of the seventeenth century; and we are told that he was chiefly employed in copying pictures in the Royal Collection. We also read of Louis Bouillogne, a French painter of the same period, who devoted most of his time to imitating the old masters; and it appears that he had a son, who was also successful as a copyist.

STOOP, DIRK (or THRODOR). Painted in the middle of the seventeenth century. Dutch School.

Sale in 1801.

A Landscape, with Horses . . . . . £3 6 0

1802.

A Peasant, with a Horse . . . . . 3 13 6

*Paul d'Aigremont, Esq.*

Figures in a Landscape . . . . . 2 2 0

*— Nesbitt, Esq.*

A Horse, with Figures . . . . . 3 3 0

1824.

A Camp Scene, with Soldiers at a Sutler's Booth . . . . . 10 0 0

1825.

*Simon McGillivray, Esq.*

A Man with two Horses . . . . . 11 17 0

1828.

*Charles Birch, Esq.*

A Skirmish of Cavalry . . . . . 7 17 6

1829.

A Skirmish of Cavalry . . . . . 6 12 0

1833.

Cavaliers going out Hawking . . . . . 4 8 0

and Cuyp; and it may be noticed that he introduced a great deal of brown and yellow in parts, particularly in the buildings. His figures and animals are clever and spirited, especially his horses; they are pencilled with a light and free stroke, and may be compared to Weenix's small animals. Some of his pictures are heavy, and this, but we meet with

STORK (or STORCK), ABRAHAM. Born at Amsterdam in 1650; died at Amsterdam about 1712. Dutch School.

Sale in 1801.

Shipping . . . . . £8 8 0

1802.

A Seaport, with Buildings and Figures . . . . . 10 10 0

A Seaport . . . . . 24 13 6

Monument of the Medicis in the Port of Genoa . . . . . 5 15 6

The Whale Fishery . . . . . 19 8 6

1803.

A View on a Canal in Holland, with Boats . . . . . 7 0 0

Ditto, the companion . . . . . 6 0 0

View of the Whale Fishery . . . . . 9 9 0

A Pair of Views in Holland, with Boats and Figures . . . . . 16 16 0

1804.

*— Bryan, Esq.*

The Port of Amsterdam . . . . . 49 7 0

1815.

*W. Comyns, Esq.*

View of a Seaport in the Adriatic, with a Church and other Buildings . . . . . 22 11 6



• — <i>Bryan, Esq.</i>	1804.	
Landscape and Cattle . . . . .	£14 3 6	
A Landscape . . . . .	21 0 0	

<i>John Knight, Esq.</i>	1819.	
A Cattle Piece . . . . .	80 5 0	

A Group of Cattle, in a sunny Landscape . . . . .	12 1 6	1826.
Cattle and Figures on the Bank of the Masee . . . . .	21 10 6	1839.

Two Cows in a Shed . . . . .	11 0 6	1842.
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<i>Count de Morny.</i>	1848.	
A River Scene, with numerous Vessels; on its Banks a Group of Cattle reposing, attended by a Woman and a Boy . . . . .	44 2 0	

<i>Charles Scarsbrick, Esq.</i>	1861.	
A Group of seven Cows reposing, a Man and Woman seated near them . . . . .	63 0 0	
A Landscape, with a Cavalier in conversation with a Fisherman on the Bank of a River; Cows feeding beyond . . . . .	60 18 0	
A Landscape, with a Woman and Cows; two Cavaliers on Horseback in the background . . . . .	65 2 0	

Of the several members of the Van Stry family, the works of Jacob are best known. Jacob is remembered as a skilful imitator of Cuypp; but it would appear that he was not the only member of the family who imitated him, for Stanley says that Abraham Stry likewise painted cattle pieces in the same style. The writer once heard of a picture by Van Stry, bearing Cuypp's name, selling for £800. Certainly some of Jacob Van Stry's pictures are very clever, yet his works are far from equal in 'quality,' and in some cases his pencilling is exceedingly dry, and even common. Most of his paintings are sunny landscapes, with cattle and figures, and a few of them are on a large scale. James Burnet, the well-known Scotch artist, who died in 1816, painted some cattle pieces which exhibit a great deal of the feeling of Van Stry and Cuypp. His sunny meadow scenes, with cattle, remind us strongly of the latter. The heads of his cattle are highly finished, and are worked up with sharp fat touches of colour, a little in the manner of Paul Potter. His foliage would sometimes be more agreeable if it were not quite so yellow.

STUART, GILBERT, called AMERICAN STUART. Born in the State of Rhode Island in 1754; died in 1828. English and American Schools.

<i>Marquis of Lansdowne.</i>	Sale in 1806.	
A whole-length Portrait of General Washington . . . . .	£540 15 0	
Portrait of Mrs. Siddons . . . . .	2 2 0	1829.

<i>George Watson Taylor, Esq., M.P.</i>	1832.	
A Naval Portrait . . . . .	3 0 0	

Stanley tells us that Gilbert Stuart practised for some time with Benjamin West, and his dry manner of pencilling reminds us of West; and it also reminds us of Mather Brown. But, as a rule, his colouring is richer and his tints are more blended than they are in the works of either of those painters. It appears that Gilbert Stuart enjoyed considerable patronage both in England and in his own country. We feel that he was a very intelligent head-painter and a fair draughtsman, although we cannot always admire his *modus*, because it is usually too dry. The backgrounds and accessories of his portraits are finished in a neat and careful manner. Occasionally, however, they are painted slightly, and then they appear like the backgrounds of Romney's pictures. There were two or three artists of the name of Stewart. Sir James Stewart was an admirable designer, and his etchings of battle pieces and hunting scenes are very spirited, and are greatly admired by collectors and connoisseurs; he was a kind of English Parrocet. James S. Stewart, the engraver, when young, studied under Mr. Robert Scott, the landscape-painter. In the Loan Collection of Miniatures exhibited at Kensington in 1865 there was a miniature of Sir William Hamilton, Professor of Logic in the University of Edinburgh, painted by Hope Stewart. For a notice of Anthony Stewart, the miniature-painter, the reader is referred to the note on Nasmyth.

STUBBS, GEORGE, A.R.A. Born at Liverpool in 1724; died in 1806. English School.

<i>Duke of St. Albans.</i>	Sale in 1802.	
Portraits of a Horse and Pointer; a pair . . . . .	£7 17 6	
Portrait of a Horse . . . . .	1 14 0	1803.

<i>Charles Lambert, Esq.</i>	1812.	
Portrait of the Horse 'Eclipse' . . . . .	5 5 0	

A Tiger. Bought in at . . . . .	£18 0 0	1813.
Horses Fighting. Bought in at . . . . .	42 0 0	
Bulls Fighting. Bought in at . . . . .	42 0 0	

A Lioness in a Cave . . . . .	15 15 0	1830.
A White Horse starting at the View of a Lion . . . . .		

<i>Sir George Duckett, Bart.</i>	1832.	
Portrait of a Lapdog . . . . .	4 4 0	

A Lion and Panther . . . . .	2 10 0	1833.
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<i>John Allnutt, Esq.</i>	1863.	
A White Horse frightened by a Lion . . . . .	9 9 0	

<i>W. K. Gralwicke, Esq.</i>	1868.	
A Landscape, with Figures; the Brick Cart . . . . .	241 10 0	
A Landscape; the Keeper and Steward . . . . .	288 10 0	

Stubbs was a clever draughtsman, and his works appear to be rising rapidly in estimation. He was greatest in what he best understood, so that his portraits of horses and dogs, and a few of his garden scenes, in which he would introduce figures and animals, please us much more than when he attempted wilder subjects. Again, as regards the backgrounds of his pictures, we like his flat little bits of local scenery best; yet his fancy or ideal backgrounds are often pleasing and curious. Sometimes these fancy backgrounds are imitations of Nicolas Poussin, whilst others remind us of De Louthembourg, and exhibit ingenious effects of 'light and shade,' and the foliage is put in with a bright chrouy green, of a metallic lustre.

STUMP.	Sale in 1828.	
<i>Earl of Carysfort.</i>		
A Scene in Westmoreland . . . . .	£4 14 6	
A Landscape, with Figures . . . . .	3 3 0	
SUBLEYBAS, PETER. Born at Usèz, in Languedoc, in 1649; died at Rome in 1743. Pupil of his father, Matthew Subleyras, and of Anthony Rivaz. French School.		

<i>John Webb, Esq.</i>	Sale in 1829.	
The Landing of Cleopatra . . . . .	£5 15 6	

A whole-length Portrait of Cosmo di Medici when a Child . . . . .	8 15 6	1810.
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This painter's works are mostly illustrations of sacred and legendary subjects; yet he occasionally painted pictures of a more fancy character. His paintings are well composed, and there is a certain degree of severity in his style, which seems to harmonise with his compositions.

SUTTERMANS (or SUTTERMANS), JUSTUS. Born at Antwerp in 1597; died in 1681. Pupil of William de Vos. Flemish School.		
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<i>Earl of Ashburnham.</i>	Sale in 1850.	
Portrait of a Nobleman . . . . .	£32 11 0	

This artist was a capital portrait-painter of the Vandyck period. His heads are powerful, and he gave a semi-Spanish character to some of them. He painted the large collars of his portraits in the smooth and delicate manner of Cornelius Jansen.

SUDAM. See BOXE.		
SUEUR, EUSTACHIUS LE. Born at Paris in 1617; died in 1655. Pupil of Simon Vouet. French School.		

<i>Earl Waldegrave.</i>	Sale in 1763.	
The Virgin, Child, and St. John . . . . .	£43 1 0	

<i>Earl of Besborough.</i>	1801.	
Tobit and the Angel . . . . .	36 15 0	

The Wise Men's Offering . . . . .	10 10 0	1802.
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<i>Sir Simon Clarke, Bart., and George Hibbert, Esq.</i>	1804.	
Death of the Virgin . . . . .	34 13 0	

— <i>Bryan, Esq.</i>	1813.	
The Nativity . . . . .	57 15 0	

<i>John Willett Willett, Esq.</i>	1816.	
Burning the Books at Ephesus; from the collection of Dr. Newton, Bishop of Gloucester . . . . .	28 7 0	

<i>Henry Hope, Esq.</i>		
The Departure of Hagar . . . . .	22 11 0	
An Allegorical Subject . . . . .	26 5 0	
An Allegory . . . . .	10 10 0	
The Death of Germanicus . . . . .	22 1 0	

1821.	
<i>Marchioness of Thomond.</i>	
A Legendary Subject; a sketch . . . . .	£4 4 0
1823.	
<i>George Watson Taylor, Esq., M.P.</i>	
An Allegory . . . . .	26 5 0

1829.	
<i>Lord Gwydir.</i>	
The Holy Family, with Saints . . . . .	10 10 0

This artist is well known as a painter of religious and historical subjects; his pictures class well with De la Hire's, and the works of other painters famous for light and brilliant colouring. He would introduce into the same picture the brightest blues, oranges, and lakes; and we are accustomed to see strong contrasts in his works. The flesh tints of the female figures are pearly and delicate, but those of his male figures are often unpleasantly red. In the French School he has always been regarded as an able designer, and as an industrious master of an important school; but in this country his grand works are rarely met with. We admire his compositions; we find in them pleasing drawing; and he gave a semi-Guido sweetness to his female faces. He was fond of introducing architectural and classical backgrounds in his pictures; and he painted variegated marbles and embroidered curtains and drapery remarkably well.

SULLIVAN (or SULIVAN), LUKE. Born in Ireland. Painted during the latter part of the eighteenth century. Pupil of Thomas Major. English School.

Sale in 1829.	
<i>John Webb, Esq.</i>	
A Miniature of Kitty Fisher . . . . .	£2 0 0
Sullivan was represented in the Loan Collection of Miniatures exhibited at South Kensington in 1865.	

SWAINE, FRANCIS. See BROOKING.

SWANEVELT (or SWANEVELDT), HERMAN. Born at Woerden in 1820; died at Rome in 1890. Pupil of Gerard Dow and of Claude Lorraine. Dutch School.

Sale in 1766.	
Two Drawings in Bistre . . . . .	£2 10 0
1801.	
A Landscape and Figures . . . . .	38 17 0
A Landscape, with Figures . . . . .	21 0 0
1802.	
A Landscape, with Cattle and Figures . . . . .	11 11 0
A Landscape, with Cattle and Figures . . . . .	35 14 0
A Landscape and Figures . . . . .	15 4 6

<i>Lord Darnley.</i>	
A Landscape and Figures . . . . .	22 1 0
1803.	
A Landscape and Figures . . . . .	27 6 0

<i>Walsh Porter, Esq.</i>	
Landscape, with Figures . . . . .	61 10 0
Landscape, with St. Philip baptising the Eunuch . . . . .	52 10 0
A Pair of Landscapes . . . . .	40 19 0

1804.	
<i>Bryan, Esq.</i>	
A Landscape and Figures . . . . .	28 17 6

1906.	
<i>Sir George Yonge, Bart.</i>	
A Landscape . . . . .	32 11 0

TAMBRONI, —. See DUGHET.

TANNOCK. See SIR J. REYNOLDS.

TARAVAL, HUGUES. Born in 1728; died at the Gobelins in 1785. Probably a pupil of his father, Thomas Raphael Taraval. French School.

Sale in 1816.	
<i>Henry Hope, Esq.</i>	
A Female reclining in Bed . . . . .	£14 3 6
There is a picture in the Louvre of 'The Triumph of Amphitrite,' by this painter; it is signed and dated 1777.	

TARENVLIT (TORENFLIET, or TOORNVLIET), JAMES (or JACOB). Born at Leyden in 1641; died at Leyden in 1719. Dutch School.

Sale in 1810.	
<i>Sir H. T. Gott.</i>	
A Pair of Conversations . . . . .	£25 4 0
Ditto . . . . .	27 6 6

1813.	
<i>Charles Lambert, Esq.</i>	
A Landscape and Figures . . . . .	£20 9 6

1821.	
<i>John Webb, Esq.</i>	
A Landscape . . . . .	32 11 6

1823.	
A Landscape, with Figures . . . . .	21 0 6

1824.	
<i>William Clay, Esq.</i>	
Landscape, with Jacob and Rachel at the Well . . . . .	23 2 0

1827.	
<i>John Dent, Esq.</i>	
Landscape, with St. Philip baptising the Eunuch . . . . .	31 10 0

1829.	
<i>Lord Gwydir.</i>	
A Landscape, with pastoral Figures . . . . .	27 6 0

<i>Earl of Liverpool.</i>	
A Landscape, with Cascades, Fishermen, and Women . . . . .	42 0 0
View near a River, with Figures . . . . .	44 2 0

<i>Thomas Emmerson, Esq.</i>	
A Landscape and Figures; a circular picture . . . . .	12 12 0

1830.	
<i>R. Westall, Esq., R.A.</i>	
A Landscape and Figures . . . . .	32 11 0

1833.	
<i>Chevalier Sebastian Erard.</i>	
The Flight into Egypt . . . . .	64 1 0

1836.	
A woody Landscape . . . . .	21 0 0

1839.	
A Landscape, with Nymphs observing Narcissus . . . . .	22 1 0

1861.	
<i>Charles Scarisbrick, Esq.</i>	
A classical Landscape, with a Cascade falling among Rocks; a Shepherd and a Woman in a Road near a Pool of Water . . . . .	50 8 0

Stanley considers it doubtful whether this painter ever studied under either Gerard Dow or Claude. His landscapes combine a great deal of the feeling of both Claude and Both. There is a pretty little etching by Morin of an aqueduct after Claude, which in effect is singularly like some of Swaneveldt's pictures. Whilst there is a great deal of Claude's feeling in Swaneveldt's works, yet they cannot be regarded as servile imitations. Then again his figures are very different from Claude's, for they are quite Dutch in character; they tell well in his pictures, and are often gaily draped. His early works, although coarsely pencilled, are clever, and have generally the same cheerful sunny effect of his highly finished works. He introduced a great deal of yellow in his skies, and a great deal of light green and yellow in the foliage, the trees being often represented in large masses in the style of Claude; but, as a rule, he avoided dark foliage, and kept his brown and red tints in the buildings and foreground parts of his pictures. He often introduced a small waterfall or running stream in his works, which always has a refreshing agreeable effect in a sunny landscape; and Swaneveldt's landscapes are generally very warm and sunny.

SWANFELDER.	
Sale in 1813.	
Landscape; a sketch. Bought in at . . . . .	£4 19 0
View of Bolton, in Yorkshire . . . . .	2 4 0
A Woody Scene . . . . .	1 3 0

In the first and second editions of Pilkington this artist is described as a painter of conversations and portraits. His portraits appear to be correct, if not flattering, likenesses; they are sometimes painted with long flowing hair. He bestowed much labour on the draperies and lacework.

TASSAERT.	
Sale in 1825.	
A Landscape, after Ruysdael . . . . .	£6 10 0

TASSI.	
Sale in 1804.	
<i>— Bozzelli, Esq.</i>	
Susannah and the Elders . . . . .	£11 5 0

TASSI, AGOSTINO. See BUONAMICI.	
TAVERNER, WILLIAM. Died in 1772. English School.	

Sale in 1842.	
A woody Landscape, with Figures and Sheep . . . . .	£6 6 0

This painter's works remind us a little of Momper's and of Edema's, and perhaps still more of the sunny landscapes of W. Vanderhuyt, but the writer has never seen any pictures ascribed to him which remind him of Gaspar Poussin, although he is compared to that painter by Walpole. Taverner was fond of painting rocky scenery and waterfalls. His pictures are sunny and pleasing in effect, although the colouring is thin and brown. His pencilling is dry, and the trees are sometimes the best part of his pictures. The figures are neatly put in, and the pencilling of them is in small sharp touches. Taverner occasionally introduced classical figures into his carefully finished landscapes. In such examples the skies are lighter, and have more blue in them, the figures are rather red in colour, and the trees are finished with greater neatness and precision.

TAYLOR, JOHN. Born in 1740; died in 1839. Pupil of Francis Hayman. English School.

Sale in 1801.

*Earl of Beesborough.*  
A Miniature of Sir Joshua Reynolds . . . £2 12 6

*David Garrick, Esq.*  
An oval Landscape, with a Waterfall . . . 3 15  
Ditto, with Buildings and Figures . . . 5 5

*1825.*  
A View of Canterbury; and companion . . . 1 2 0

According to Stanley, this artist commenced his career by taking portraits in pencil. Most likely they were highly finished miniatures made on paper with a blacklead pencil. We occasionally meet with very clever portraits taken in that way. The writer believes that he has seen some of this class done by John Faber the elder. Sir George Hayter's pencil miniatures are very charming; and James Sowerby, the naturalist, made some clever portraits in pencil. In Bryan's 'Dictionary of Painters' Stanley gives a short account of Simon Taylor, the famous painter of plants. In the Loan Collection of Miniatures exhibited at South Kensington in 1865 E. Taylor and P. Taylor, the miniaturists, were represented.

TEMPESTA, ANTHONY. See F. ROSSI.

TEMPESTA, PETER. See MOLYN.

TENIERS, DAVID, the Elder. Born at Antwerp in 1582; died in 1649. Educated in the School of Rubens, and afterwards a pupil of Adam Elsheimer. Flemish School.

*Sale in 1802.*  
A Landscape, with Boors playing at Skittles . . . £5 5 0

*Duke of Bridgewater, &c.*  
The Monkey Corps de Garde . . . 75 12 0

*1803.*

*Walsh Porter, Esq.*  
A Farmyard, with Figures and Cattle . . . 11 0 6

*1804.*  
— *Bryan, Esq.*  
Peasants Smoking . . . 84 0 0

*1828.*

*Earl of Carysfort.*  
Landscape, with pastoral Figures . . . 52 10 0

There is some obscurity in connection with the works of this painter, and it is not uncommon to find the early works of his son, and even old copies from his son's pictures, ascribed to him. When a picture does not appear good enough for the younger Teniers, many, rather than lose the name, persuade themselves that it is by the elder Teniers. There is considerable resemblance in the small figures of the two painters, although the works of the elder are always considered inferior to the younger. We are informed, and most likely correctly, that it was the elder Teniers who inserted figures into Momper's landscapes; but it must not be forgotten that the younger Teniers was likewise Momper's contemporary, and might have assisted him in his pictures. Bryan speaks of Abraham Teniers, a younger son of this painter, whose works are sometimes mistaken for his brother's. As a rule, we always expect to find the initial 'D.' with the initial 'T.' or with the name Teniers; therefore, unless the name be a forgery, the works of Abraham Teniers ought not to mislead us.

TENIERS, DAVID, the Younger. Born at Antwerp in 1610; died in 1690. Pupil of his father. Flemish School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
A Conversation of Boors . . . £105 0 0

*1801.*

*Earl of Beesborough.*  
St. Antony Tempted . . . 5 15 6

Interior of a Dutch Farmhouse . . . 60 18 0

An Old Woman peeling Apples . . . 64 1 0

An Interior . . . 50 8 0

A large Landscape; from the collection of Sir Luke Schaub . . . 94 10 0

The Plundering of a Village . . . 19 19 0

A Martyrdom . . . £3 8 0

The Four Seasons . . . 28 7 0

A Dutch Wake . . . 315 0 0

Ditto, the companion . . . 315 0 0

A Landscape, with Pigs . . . 22 1 0

An Interior, with Peasants hawking . . . 73 10 0

The Temptation of St. Anthony . . . 31 10 0

Scene from the Book of Job . . . 51 9 0

A Farmyard . . . 120 15 0

Interior, with Figures . . . 152 5 0

*Hon. Sir William Hamilton.*

A Woman leading home her Drunken Husband . . . 8 8 0

A Landscape, with six Ducks . . . 33 12 0

A Landscape, with a View of Antwerp in the distance . . . 68 5 0

*1802.*

A Shepherd attending his Flock . . . 5 0 0

*Wm. Beckford, Esq., of Fonthill.*

The four Seasons . . . 19 19 0

A Woman scouring Kettles . . . 31 12 0

*Countess of Holderness.*

Inside of a Gardener's House . . . 325 10 0

A Boor Smoking . . . 12 12 0

*Paul d'Aigremont, Esq.*

An Interior, with Boors at Cards . . . 7 7 0

A Ball . . . 11 11 0

The Country Surgeon . . . 8 18 6

A Conversation . . . 6 0 0

*Lord Darncy.*

Les Boiteux . . . 79 16 0

*Duke of Bridgewater, &c.*

A Winter Piece . . . 5 15 6

Dutch Boors Reading and Smoking . . . 6 6 0

A Laboratory . . . 9 9 0

An Interior, with a Corps de Garde . . . 363 5 0

The Temptation of St. Anthony . . . 262 10 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*

Landscape, with Boors playing at Bowls . . . 165 0 0

A Conversation; formerly in the Orleans Collection . . . 340 10 0

A Conversation; formerly in the collection of M. de Calonne . . . 370 0 0

Landscape, with Dutch Peasants driving home Cattle . . . 105 0 0

A Landscape . . . 48 6 0

The companion . . . 46 4 0

An Interior, with a Portrait of a Beggar . . . 23 4 0

A Flemish Chimney-sweeper . . . 23 1 0

A Dutch Country Surgeon . . . 51 9 0

*1803.*

*Richard Walker, Esq.*

Interior, with Figures playing at Cards . . . 357 0 0

Interior, with Boors playing at Tric-trac . . . 126 0 0

A Surgeon dressing a Patient . . . 46 5 0

A Landscape, with Cottagers and Figures . . . 42 0 0

A Flemish Farmyard . . . 115 10 0

*Walsh Porter, Esq.*

The Temptation of St. Anthony . . . 24 13 6

A Harvest Scene . . . 37 16 0

'Le Lanterne,' from the collection of M. Verelst . . . 152 5 0

'Le Tambour Battant,' from the collection of the Duc de Prastin . . . 204 0 0

*Robert Thistlewaite, Esq.*

Boors Smoking . . . 18 18 0

Cattle and Figures . . . 178 10 0

*Earl of Godolphin.*

A Village Feast . . . 54 12 0

*1804.*

Landscape and Figures; from the collection of Cardinal Volenti . . . 25 4 0

*1806.*

*Marquis of Lansdowne.*

Landscape and Figures; from the collection of Monsieur Horion . . . 194 5 0

Figures in a Landscape . . . 132 6 0

A Group of Figures . . . . .	£13 13 0	The Triumph of Neptune and Amphitrite . . . . .	£52 10 0
A Landscape, with Buildings and Figures, in which he has introduced the Portraits of Himself and his Wife in conversation with a Gardener . . . . .	546 0 0	Boors in a Cabaret . . . . .	63 0 0
<i>Sir George Yonge, Bart.</i>		Interior, with a Woman lighting her Pipe, while a Peasant holds her Glass . . . . .	210 0 0
The Miraculous Draught of Fishes . . . . .	157 11 0	Landscape, with Woodcutters . . . . .	47 5 0
View on the Rhone . . . . .	120 15 0	Boors at Skittles . . . . .	130 4 0
A Country Wake . . . . .	446 5 0		
1807.		<i>Marquis of Bute.</i>	
<i>Edward Cole, Esq.</i>		Boors Merry-making . . . . .	64 5 0
A Pasticcio in Imitation of Bassano . . . . .	21 0 0	A Shepherd and Boy watching Cattle and Sheep . . . . .	39 15 0
A Landscape, with a Ruined Castle . . . . .	22 1 0	A Market Scene . . . . .	56 14 0
Interior, with Figures, a Girl cleaning Kettles, &c. Landscape and Figures; from the collection of Sir W. Hamilton . . . . .	40 19 0	1823.	
An oval Picture of an Incantation . . . . .	42 0 0	Interior, with Figures and a Slaughtered Ox . . . . .	43 1 0
Interior of a Cabaret; from the collection of Sir Lawrence Dundas . . . . .	43 1 0	<i>George Watson Taylor, Esq., M.P.</i>	
Interior, with Figures drinking . . . . .	288 15 0	A Portrait of Teniers at his Easel, with a Pupil	3 13 0
A single Figure in an upright Landscape . . . . .	11 0 0	A small Landscape, with Figures . . . . .	34 2 6
Ditto, the companion . . . . .	10 0 0	Ditto . . . . .	27 6 0
1808.		The four Seasons; from Prince Talleyrand's collection . . . . .	189 0 0
<i>Sir Richard Sullivan, Bart.</i>		Exterior of a Farmhouse, with Figures dancing	414 5 0
A grand Landscape, with Woodcutters, &c. . . . .	525 0 0	An Old Lady seated in a Chair, with a Dog in her Lap . . . . .	52 10 0
1810.		An Old Man playing on a Bagpipe, and a Man behind him singing a Ballad . . . . .	42 0 0
<i>Sir H. T. Gott.</i>		1824.	
Interior, with Boors regaling . . . . .	17 6 6	<i>Ralph Bernal, Esq.</i>	
1811.		Interior, with Figures . . . . .	73 10 0
<i>Henry Hope, Esq.</i>		1826.	
Country Fête in the Courtyard of a Flemish Farmhouse . . . . .	525 0 0	<i>Lady Holland.</i>	
1812.		A Group of Smokers . . . . .	42 0 0
<i>Charles Lambert, Esq.</i>		A Cavern Scene, with Pilgrims at their Devotions before a Crucifix . . . . .	11 0 6
An Interior, with Peasants and Cattle . . . . .	52 10	<i>Admiral Lord Radstock.</i>	
A Flemish Festival . . . . .	112 10	A Farmhouse, in front of which is a Woman feeding Poultry . . . . .	26 5 0
1813.		Interior of a Farmhouse, with Cattle and Figures; from the collection of the Marquis de la Grange . . . . .	136 10 0
<i>John Willett Willett, Esq.</i>		A Group of three Smokers near the Door of a Cabaret . . . . .	26 5 0
Philip II. and his Mistress; a pasticcio in the style of Titian; from Sir L. Schaub's collection . . . . .	21 10 6	Interior of a Chemist's Laboratory; from the collection of the King of Spain . . . . .	336 0 0
Dutch Boors Regaling . . . . .	68 5 0	1827.	
A Philosopher Studying . . . . .	51 9 0	<i>Duke of Bedford.</i>	
<i>M. La Fontaine.</i>		A Woman playing with a Child . . . . .	15 0 0
A Cabaret, with Figures drinking . . . . .	42 0 0	Interior of a Dutch Cottage, with Figures . . . . .	37 5 6
A View of Teniers's Country House, with Fishermen and other Figures . . . . .	252 0 0	Dutch Peasants playing at Bowls . . . . .	210 0 0
A Guard-house, with Soldiers gaming and smoking . . . . .	367 10 0	A Village Festival . . . . .	278 5 0
A large Landscape, with Figures playing at Bowls; formerly in the possession of Duke Albert . . . . .	682 10 0	Interior of the Florentine Gallery . . . . .	189 0 0
The Bonnet Rouge; formerly in the collection of M. de Calonne . . . . .	268 16 0	A Cottage Scene; from the collection of John Dent, Esq. . . . .	84 0 0
1815.		Interior of a Flemish Cabaret . . . . .	241 10 0
<i>W. Conyns, Esq.</i>		<i>F. H. Standish, Esq.</i>	
The Holy Family; a pasticcio; from the Udney Collection . . . . .	36 15 0	A Forest Scene; a Snow Piece . . . . .	53 11 0
1819.		An Alchemist . . . . .	23 2 0
<i>Mathew Mitchell, Esq.</i>		An Interior, with Smokers . . . . .	36 15 0
Interior, with Boors at Cards; from the Orleans Collection . . . . .	57 15 0	<i>John Dent, Esq.</i>	
An Interior, with Boors smoking and drinking . . . . .	21 0 0	Exterior of a Farmhouse, with Figures . . . . .	102 18 0
A Portrait of Titian; a pasticcio . . . . .	35 14 0	<i>Viscount Cremorne.</i>	
The Bonnet Rouge; from the Calonne Collection . . . . .	362 5 0	A Vintage . . . . .	60 18 0
<i>John Knight, Esq.</i>		1828.	
Dives seized by Satan whilst Feasting. Bought in at . . . . .	315 0 0	<i>Charles Birch, Esq.</i>	
A Storm . . . . .	84 10 0	An Interior, with Figures; from the Orleans Collection . . . . .	120 15 0
A Village Feast. Bought in at . . . . .	462 0 0	<i>Earl of Carysfort.</i>	
The Temptation of St. Anthony . . . . .	105 0 0	The Temptation of St. Anthony . . . . .	25 4 0
A Card Party . . . . .	40 19 0	Boors Drinking . . . . .	73 10 0
Head of a Young Man . . . . .	13 13 0	<i>M. M. Zachary, Esq.</i>	
<i>W. N. Hewitt, Esq.</i>		Interior of a Cabaret; from Lord Ashburnham's collection . . . . .	304 15 0
The Temptation of St. Anthony . . . . .	18 7 6	Interior of a Corps de Garde; from Lord Ashburnham's collection . . . . .	309 0 0
A small Landscape and Figures . . . . .	34 13 0	1829.	
An Interior, with Figures and Still Life . . . . .	220 10 0	<i>Lord Gwydir.</i>	
1821.		Figures regaling outside a Farmhouse . . . . .	26 15 6
<i>Marchioness of Thomond.</i>		Exterior, with a Party of Boors smoking . . . . .	115 10 0
An Enchantress entering the Infernal Regions; from the collection of Dr. Chauncey . . . . .	168 0 0	Interior of a Cabaret, in which a Group of Smokers is collected towards the Front . . . . .	89 5 0
<i>John Webb, Esq.</i>		Interior of a Picture Gallery, with Figures	126 0 0
A Boor reading a Gazette . . . . .	23 2 0	The Acts of Mercy; from the Cabinet de Poullain . . . . .	378 0 0
A Boor Drinking . . . . .	20 0 0	Exterior of a Public-house, with Boors playing at Skittles; from the Ashburnham Collection . . . . .	52 10 0
A Man Smoking . . . . .	20 9 6	<i>Viscount Ranelagh.</i>	
		'The Gazette;' from the Orleans Collection . . . . .	262 10 0
		A Landscape, with Sand-rocks and Figures . . . . .	63 0 0

A Chemist in his Laboratory . . . . .	£79 16 0	A View of Teniers's Château, surrounded by a Moat, in which Men are drawing a Net, whilst one is presenting a Pike to Teniers and his Family . . . . .	£315 0 0
George Hibbert, Esq.			
Cottages, with Peasants playing at Bowls . . . . .	70 17 0	1838.	
Thomas Emmerson, Esq.			
A Smoker filling his Pipe; from the Duke de Valentinois' collection . . . . .	21 0 0	M. M. Zachary, Esq.	
Interior of a Cabaret; from the Royal Collection at Madrid . . . . .	39 18 0	The Temptation of St. Anthony . . . . .	102 18 0
Landscape, with Figures merry-making . . . . .	28 7 0	1859.	
Ditto; the companion . . . . .	26 5 0	Prince Poniatowski.	
Landscape with Cattle and a Shepherd playing on a Pipe; from the collection of Alderman Patterson, at Norwich . . . . .	48 6 0	Landscape, with the two Disciples going to Emmaus . . . . .	33 12 0
A Village Feast . . . . .	73 10 0	John Knight, Esq.	
A Physician in his Study, with a Female . . . . .	111 6 0	An oval Picture of Dives Feasting . . . . .	117 0 0
View of a Village in Flanders . . . . .	123 18 0	An oval Picture of Dives seized by Satan . . . . .	132 0 0
Landscape, with a Shepherd and Flock of Sheep, and a Woman milking . . . . .	121 16 0	1840.	
A Village Feast; on the right are Women running a Race for a Cake exhibited on a Pole; from the Royal Collection at Madrid . . . . .	388 10 0	William Hastings, Esq.	
A Bleaching Ground, with a View of a Village; from the Royal Collection at Madrid . . . . .	588 0 0	Christ Mocked . . . . .	30 9 0
An Alchemist . . . . .	504 0 0	Monkeys at Cards . . . . .	39 7 6
1830.			
R. Westall, Esq., R.A.		Temptation of St. Anthony; from Lord Carysfort's collection . . . . .	28 17 6
Interior, with a Boor playing on a Spanish Guitar, and other Figures . . . . .	29 8 0	Figures Smoking . . . . .	66 3 0
The Temptation of St. Anthony . . . . .	315 0 0	Sir Simon H. Clarke, Bart.	
1831.			
Hon. Mr. Vernon.		The industrious Housewife; from the collection of Prince de Conti . . . . .	283 10 0
An Interior, with an Old Man in conversation with a Young Female . . . . .	72 19 0	Interior of a large Room, with Figures, called 'The Freemasons;' from the collection of M. Bellenger . . . . .	660 10 0
John Maitland, Esq.			
The Elements; represented by the Armourer, Fowler, Husbandman, and Fisherman . . . . .	34 2 6	1841.	
Cottages in the Neighbourhood of Antwerp, with Peasants in conversation; from the Le Brun Collection . . . . .	37 16 0	Hon. Lady Stuart.	
A Pair of Landscapes, with Figures . . . . .	79 16 0	Villagers Merry-making . . . . .	225 15 0
Interior of a Gardener's House . . . . .	56 14 0	Bowl-players . . . . .	173 5 0
George James Cholmondeley, Esq.			
A Landscape, with a River View, and Boors playing at Skittles in the foreground . . . . .	68 5 0	St. George; a pasticcio, after Rubens . . . . .	75 12 0
1832.			
Earl of Mulgrave.		The Finding of Moses; a pasticcio, after Paul Veronese . . . . .	44 2 0
A Man Smoking . . . . .	26 5 0	A Farmyard, with Cattle and Figures . . . . .	67 4 0
A Lady, attended by a Black Servant; a pasticcio . . . . .	75 12 0	A woody Landscape, with a River and Figures fishing . . . . .	116 11 0
A small Landscape, with Fishermen . . . . .	95 11 0	An Interior, with Boors playing at Backgammon . . . . .	269 5 0
1833.			
Chevalier Sebastian Erard.		Marquis of Camden, K.G.	
Bowl-players in Front of a Cabaret; from the collection of the Governor of the Low Countries . . . . .	159 12 0	The Mussel-seller . . . . .	35 14 0
The Fortune-teller . . . . .	154 7 0	A Party of Monkeys at Cards . . . . .	40 9 0
An Alchemist in his Laboratory . . . . .	267 15 0	Landscape, with the Story of Latona . . . . .	42 0 0
The Profligate Son seated at a Table, with two Females; a Servant is pouring out Wine for him, and two Figures are playing the Flute and Violon . . . . .	703 10 0	Landscape, with a Farmhouse and Figures . . . . .	28 7 0
Four Pictures of the Seasons; from the collection of Hesse Cassel . . . . .	588 0 0	1842.	
1834.			
Viscountess Hampden.		A Smoker Asleep . . . . .	46 4 0
The Bath of Diana; after Palma Vecchio . . . . .	14 0 0	Interior, with a Beggar and three other Figures round a Fire; from the collection of E. Solly, Esq. . . . .	46 4 0
A Subject from Ovid; after Giordione . . . . .	18 0 0	1844.	
Hero borne by Marine Deities; after Domenico Fetti . . . . .	21 0 0	Jeremiah Harman, Esq.	
Venus and Adonis; after Schiavone . . . . .	13 0 0	A Flemish Village, with an Observatory and Round Tower; three Figures in conversation in the foreground . . . . .	120 15 0
Portrait of a Venetian Senator; after Titian . . . . .	12 1 6	A Party of Gipsies assembled in a Cavern . . . . .	137 11 0
Female Figure; after Palma Vecchio . . . . .	13 2 6	Bowl-players . . . . .	132 6 0
Cupid and Satyr; after Caracci . . . . .	14 0 0	Interior of a Cabaret, with Figures; formerly in the collection of M. Vander Lys . . . . .	693 0 0
An Incantation . . . . .	51 9 0	John Peurice, Esq.	
1836.			
Henry John Hinchcliffe, Esq.		'Le Lendemain des Noces;' from the collection of the Marquis de Brancas . . . . .	535 10 0
Portrait of a Beggar, with a wooden Tankard; a study . . . . .	13 10 0	A Party of Peasants assembled before a Cabaret; formerly in the Orleans Collection . . . . .	892 10 0
1837.			
Sir Francis Freeling, Bart.		1848.	
A Village Festival . . . . .	37 0 0	William Wells, Esq.	
An Interior, with Boors smoking . . . . .	20 0 0	Landscape, with Fishermen laying a Net in a Pool of Water . . . . .	24 3 0
An Old Man and Woman in conversation; a Dog with a Basket near them . . . . .	45 0 0	A Landscape, with Boors talking, and a Château in the Distance . . . . .	42 0 0
Sir Charles Bagot, G.C.B.			
Interior; a Man smoking and Boors playing at Cards . . . . .	48 6 0	Landscape, with a Château upon a Hill . . . . .	79 16 0
1837.			
Sir Francis Freeling, Bart.		Interior of a Kitchen, with Figures . . . . .	283 10 0
Two Peasants . . . . .	15 15 0	Interior of a Cabaret; from the collections of Sir L. Dundas, Bart., and Edward Coxe, Esq. . . . .	315 0 0
Sir G. Warrender, Bart.			
A Seaport, with a Fort and Towers, forming the Entrance to a City; numerous Figures . . . . .	165 0 0	Count de Morny.	
1850.			
Earl of Ashburnham.			
An Old Man seated before a Cottage, playing the Hurdy-gurdy; a Group of five Children round him, and a Woman and Child at the Door of the House; from the Earl Cadogan's collection . . . . .			
A Village Fête; from the collection of Sir Thomas Dundas. Bought in at . . . . .			



1856.

*Samuel Rogers, Esq.*

A Group of five Peasants seated round a Table smoking before a Cabaret; wooden Buildings in the background . . . . .	£106 1 0
A Cavern Scene, with a Group of Peasants at their Devotions before a Stone Cross; from Lady Holland's collection . . . . .	43 1 0
An Enchantress quitting the Infernal Regions; from the Marchioness of Thomond's collection . . . . .	315 0 0

1859.

*Hon. Edmund Phipps.*

Interior, with a Smoker at a Table, and two other Figures . . . . .	103 19 0
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1863.

'L'Estaminet tranquille' . . . . .	78 15 0
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1864.

*Earl of Clare.*

A Group of five Figures playing at Cards; from the collection of the Marquis of Ely . . . . .	159 12 0
Portrait of a Lady, with a Black Servant; a pasticcio in the style of Rubens; from the collections of the Duke de Praslin and Lord Mulgrave . . . . .	29 8 0
Landscape, with Peasants and Cattle . . . . .	54 12 0
A small Picture of a Gardener arranging Flowers, attended by a Female . . . . .	27 6 0
An Enchantress quitting the Infernal Regions; from the collections of the Marchioness of Thomond and Samuel Rogers, Esq. . . . .	126 0 0

1865.

*— Bryan, Esq.*

A Cavern Scene, with Gipsies . . . . .	21 0 0
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A large collection of sale notes like the above is a valuable appendix to the numerous sketches and anecdotes which are preserved of the life of this esteemed painter. How nice it would be if we could see these examples all at once! What a fine gallery it would be! But his works are as well or perhaps better known than the pictures of any other Dutch or Flemish master, so that the descriptions of the subjects seem to bring them before us with wonderful clearness. Besides the rudimentary instruction which Teniers received from his father, it is believed that he studied with profit the works of Rubens and Brower. But when we come to look at his pasticcio works, we feel that these men were not the only masters whom Teniers found it desirable to study; we find amongst them Italian as well as Flemish pasticcio; and we know how different from his own are the styles of Titian and Paul Veronese, and yet how successfully he imitated them; and we know also how easily young collectors may be deceived by them. Teniers was so happy in preserving the touch of foreign masters in these works—these curious imitations, or pasticcio, which must not be confounded with ordinary copies—there is so much spirit combined with delicacy of execution in them, that the student naturally expects to find considerable freedom and originality in Teniers's other works, and such impressions are far from being incorrect, for his finest works fully satisfy us, and even surpass all that is said by writers in his praise. As to the question of Teniers profiting by a study of the works of Rubens, such an observation may merely apply to his name when associated with other masters whom he imitated in his pasticcio; yet to the eye of some the observation may bear a different interpretation. The writer conceives it to be possible that some may see a little of the freshness and dash of Rubens in Teniers's sketchy pictures. To this class belong a few of his interiors—his shed-like interiors, in which he would introduce perhaps the carcass of an ox or deer; these are so light and pretty that they certainly remind us a little of Rubens's colouring. Then, again, the light yellow tints in the skies and landscapes of his pictures are Rubenesque. If we may not say that Teniers studied under Brower, yet we are permitted to infer that he looked with pleasure at many of his pictures, and would occasionally give a Brower-like tone to his works. His dark or richly coloured interiors are occasionally enlivened by a barrow of fresh vegetables and fruit; the figures in pictures of this class are often painted in grey and silvery coloured clothes, which tell remarkably well against the brown walls. Teniers did not give the flushed appearance to the faces of his figures as Brower, Dusart, and others did; there is not much vermilion in the faces, but sometimes the flesh tints appear rather too yellow; only there is always so much life and expression in his heads that they cannot fail to please us. Now and then we meet with interiors of guard-chambers and other subjects which are exceedingly light and silvery in effect; these are usually of good quality and are very valuable, and are occasionally painted on copper. A favourite subject with Teniers was 'The Temptation of St. Anthony,' which he treated in a variety of ways: sometimes the scene is represented in a cave, at other times amongst ruins in a landscape. It will be remembered that Teniers was a rapid painter, and that he painted a great many pictures. To facilitate his work, he would often paint the landscape part of his subject on a light brown ground; it is a transparent brown, and a few

touches of light red and yellow at once give the outlines or general effect of the subject. About the buildings he would introduce creepers and other plants; and there is something singularly fresh and nice about the green foliage of his trees, and they are always so well relieved from the pretty distances, and from the blue hills, or rather mounds, which he loved to draw across the horizon. We are told that Wilkie once remarked that the most important or valuable part of a picture is the 'ground,' and it would appear that no one felt this more than Teniers, and in many of his pictures he shows a jealous care of the same, and he has shown us in his works how easily and simply he could preserve it. In some of his pictures of 'The Temptation of St. Anthony' the figures appear to be merely drawn on the side of the finished cave; and what does that cave appear to be? Why, little more than the uncovered ground of the picture. And then with a few light and dark touches the heads are created, with all their fulness of expression, or their varied veins of comicality. His figures in pictures of this class rarely owe their brilliancy to gay colours; yet they stand out well and look bright because the silvery grey and white tints appear to sparkle and to contrast strongly against the sombre foreground and background tints. One or two of the figures are perhaps enlivened by a red dress or coat. In his pictures of 'The Temptation of St. Anthony' Teniers was fond of making up the heads of his demons from the skulls of animals, which appear to have furnished him directly or indirectly with many hideous and ludicrous heads. On the body of a man he would place the skull of a ruminant; he would then insert eyes and give character and expression to the face, and on the top of the head would place a nightcap or hood. If Teniers's subjects are more easily recognised, and his touch better remembered, than the touch and subjects of many other painters of his time, still the picture-fancier must not forget that the greatness of the painter, as well as the simplicity of his *modus*, induced many good artists to imitate and copy his works. His favourite 'nib-touch' has sometimes been cunningly caught by copyists, in some cases by copyists who painted many years after Teniers's death. In old copies the skies are generally more opaque than they are in the originals, and the transparency merely depending on an inkly glaze; and Teniers's characteristic and pretty horizontal line of blue in the distance appears heavy in a copy, because it is put in with more impasto, has more white mixed with the blue. In good imitations the trees and darker parts are far more difficult to certify, especially when the copy is painted on a brown transparent ground; but the student must not be discouraged, but, instead, must carefully scrutinise the whole work, when most likely his perseverance will be repaid by discovering the weak points; for let an imitation be ever so skillfully manufactured, yet we are almost sure to find some 'tell-tale' touches. In copies the student may generally expect to find inferiority in the figures, even if they seem to be facsimiles in regard to colour and form. In the drawing they are inferior; the hands are not put in with the exquisite neatness of Teniers, neither have the features the same spirit and expression. Stanley refers to a painter of the name of H. de Hondt as a scholar or follower of David Teniers. We occasionally meet with small pictures by him of one or two figures of gipsies or mountebanks, which, when seen from a little distance, look very like Teniers's pictures of the same class. But there were other painters of the name of De Hondt, and we have no proof that they were in any way connected with the School of Teniers. We meet with landscapes with ruins, and ornamented with figures of sportsmen, and the animals in them are rather cleverly painted in the manner of Weenix; they are by the hand of a painter of the name of A. de Hondt. Again, we meet with grand decorative landscapes similar to Orizonti's in 'quality,' in which are figures ten or twelve inches in height, representing scenes from the Bible or from classical history, and these are by the hand of a P. de Hondt. We occasionally see pictures by a painter of the name of Van Herp (not Van Harp), which are delicately finished in the manner of Teniers. Lanzi, when speaking of Sinibaldo Scorza, says, 'It would be difficult to find in Italy a pencil which engrafted so successfully the neatness of the Flemish executions with the taste of the Italians.' We sometimes meet with pictures by this painter which remind us of Teniers.

TEODOR. See ZUCCARELLI.

TERBURG, GERARD. Born at Zwoll, in the province of Over-Yssell, in 1608; died in 1681. Pupil of his father. Dutch School.

Sale in 1802.

*Countess of Haldernse.*

Portraits of a Dutch Family . . . . .	£38 17 0
A Lady Drinking . . . . .	56 14 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*

A Lady with a Servant . . . . .	50 8 0
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*— Nesbitt, Esq.*

A Conversation . . . . .	54 12 0
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1807.

*Edward Cox, Esq.*

Interior of a Chamber, with a Lady choosing Lemons out of a Basket; from the collection of M. Laborde . . . . .	52 10 0
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1813.	
• <i>M. La Fontaine.</i>	
Interior of an Apartment, with a Group of three Figures	£47 5 0
Interior, with a Group of Officers at a Table	57 15 0
1821.	
<i>John Webb, Esq.</i>	
A Lady Drinking	52 12 0
A Trumpeter; from the Braamkamp Collection	162 15 0
1827.	
An Officer and his Wife	89 5 0
Interior, with an Officer dictating a Letter	32 11 0
1829.	
Interior, with a Cavalier and two Ladies	97 13 0
<i>George Hibbert, Esq.</i>	
Interior, with a Lady in a Yellow Satin Pelisse; from the collection of M. Robit	367 10 0
<i>Thomas Emerson, Esq.</i>	
A Lady in a White Satin Petticoat, attended by her Waiting-maid and Negro Page	51 9 0
1831.	
<i>Hon. Mr. Vernon.</i>	
A Lady in White Satin at her Toilette-table, attended by her Maid and a Page	162 15 0
<i>John Mailland, Esq.</i>	
An Interior, with three Figures	105 0 0
1833.	
<i>Chevalier Sebastian Eyraud.</i>	
Interior, with a Young Lady seated at her Toilette, an Attendant in the Room	65 2 0
1836.	
A Trumpeter	51 0 0
1840.	
<i>Sir Simon H. Clarke, Bart.</i>	
A Lady in a White Satin Corset at a Table, attended by a Female bearing a Salver	96 12 0
A Young Lady reading a Letter; from the collection of M. Robit	435 15 0
1842.	
A Conversation	52 10 0
1844.	
<i>Jeremiah Harman, Esq.</i>	
Two Figures seated at a Table	64 1 0
1848.	
<i>William Wells, Esq.</i>	
A Lady Singing; from the collection of M. de Calonne	230 0 0
Terburg painted portraits and conversations, and his works may be conveniently classed with Egton Vander Neer's and Netcher's. His colouring is clear and silvery, and he always showed particular aptness for painting white satin. We find nothing of the clumsiness of the Dutch School in his figures; on the contrary, he knew how to appreciate female beauty, and how to give aristocracy and elegance to his figures; his gentlemen are often dashing cavaliers, with swords by their sides, and they wear the feathered hats and high military boots of the period. His interiors are quietly but elegantly furnished, and on one side of the room is generally a noble chimney-piece supported by handsome columns. Some of his pictures are very delicately coloured—they have, in fact, hardly any colour in them; but his works are always freely and broadly pencilled. When he painted exteriors, with figures on horseback, the horses are coloured and finished a little in the manner of Cuyp. Terburg had a lovely eye for 'finish,' but it must not be thought that high or elaborate 'finish' is the chief charm of his works, for they possess much higher qualities of merit. Deussen's small interiors are prettily finished in the delicate manner of Terburg. His pictures are smoothly painted, and we find a great deal of red and yellow in his colouring; the accessories are likewise well painted, particularly the rich table-covers.	
TESTA, PIETRO. See ZAMPIERI.	
THEVENOT.	
Sale in 1827.	
<i>F. H. Standish, Esq.</i>	
Storming the Bastille	£22 10 6
THIELE, JOHN ALEXANDER. Born at Erfurt, in Saxony, in 1685; died at Dresden in 1752. Pupil of C. L. Agricola. German School.	
Sale in 1830.	
Landscape, with Figures and a Cascade	£5 0 0
THIELEN (or COWENBERG), JOHN PHILIP VAN, called also RIGNOLZ. Born at Mechlin in 1618; died in 1667. Pupil of Daniel Segers. Flemish School.	
Sale in 1802.	
A small Flower Piece	£2 0 0

THIERRE, LE, of Rome.	
Sale in 1823.	
<i>George Watson Taylor, Esq., M.P.</i>	
Portrait of Lucien Bonaparte in his Senatorial Robes	£22 1 0
1830.	
<i>Sir Thomas Lawrence, P.R.A.</i>	
Leda and her companion Nymphs	16 10 0
THOMSON, HENRY, R.A. Born at Portsea in 1773; died in 1843. English School.	
Sale in 1816.	
<i>Henry Hope, Esq.</i>	
A Family at the Door of a Cottage	£58 16 0
1827.	
<i>Lord de Tabley.</i>	
Portrait of a Lady as a Nun	23 2 0
Children and a Dead Robin	49 7 0
A Girl with a Child crossing a Brook	147 0 0
1828.	
<i>Earl of Carysfort.</i>	
Venus withholding Cupid's Arrows	45 3 0
1830.	
<i>Sir Thomas Lawrence, P.R.A.</i>	
Copy of Correggio's 'Io'	11 1 6
Ganymede; after Correggio	7 17 6
1832.	
<i>George Watson Taylor, Esq., M.P.</i>	
The Children of Watson Taylor, Esq.	24 3 0
1839.	
Aeneas and Dido in the Cave	5 5 0
The fancy pictures of Owen and Thomson are generally very charming works, particularly their pictures of children; and we only regret that we do not meet with them more frequently. In Thomson's works the flesh tints are lighter and more simple in tone than they are in Sir Joshua Reynolds's, but his draperies are often very brilliant and rich in colour. When looking at his works, we feel that he had an excellent eye for colour, and that he studied to advantage the phenomena of 'light and shade.' We may notice further that his figures, particularly his portraits, are pleasantly relieved from the backgrounds.	
THOMSON (or THOMPSON), JOHN.	
Sale in 1836.	
<i>Sir James Stuart, Bart.</i>	
A woody Landscape, with Sheep near a Pool of Water	£2 12 6
Conway Castle	11 15 0
There were two or three portrait-painters of the name of Thomson. Edwards, in his 'Anecdotes,' gives an account of William Thomson, a portrait-painter, who died in 1800. Otley mentions the portrait-painter E. W. Thompson, who died in 1847; and in the Loan Collection of Miniatures exhibited at South Kensington in 1865 William John Thomson, R.S.A., and W. Thomson were represented. The Scotch School is justly proud of the well-known amateur painter the Rev. John Thomson. This famous landscape-painter was singularly successful in his sketches, and, in fact, in any subjects demanding grandeur of treatment or breadth and effect. There is greater refinement in his mountain heights and rushing torrents than there is in the landscapes of his celebrated amateur predecessors, Bourgeois and Beaumont. There are also pictures by him which remind us of Turner; but we are told in the memoirs of Turner that the latter could not see anything to commend in the landscapes and studies of Thomson the Northern amateur. Hugh Irvine's sketches, taken in the early part of the present century, are very pleasing, and are treated with a little of the feeling of Turner. Like Cozens, he was happy in expressing the forms and colours of different trees.	
THORNHILL, SIR JAMES. Born at Weymouth in 1076; died in 1734. English School.	
Sale in 1863.	
A Sketch for the Assembly of the Gods	£1 19 0

As there is nothing in the sale notes worth noticing respecting the subject of this article, we will deviate from our usual plan by saying a few words about the man before we speak of his works. The reader will find some interesting information respecting him in Sandby's 'History of the Royal Academy,' as well as in other works. An Academy of Painting was established in London as early as 1711, and Sir Godfrey Kneller was placed at the head of it; but we must speak of Sir James Thornhill as the founder of the Society of British Artists. We are told that when his plan and estimate of the expense of forming an Academy for our British Artists was rejected by the Government, he turned his own house into an academy, an advantage which a number of artists were able to enjoy for about ten years, and which only ended on the death of their patron. Thornhill was a bold and able designer, and, if some of his ceilings and other large works disappoint us a little, yet we can always go back with pleasure to fine prints after his famous pictures in the dome of St. Paul's Cathedral. He was a careful studier of 'light and shade,' and there is a great deal of power in his

portraits. He was also fond of introducing a liberal quantity of red and lake in the flesh shadows. There is greater simplicity in Thornhill's designs than we find in most of the compositions of historical painters of the eighteenth century, who attempted to reproduce the types of earlier schools. The contours of his figures are pleasing and graceful, and his drawing may be studied to advantage in his nude figures of infants, and in the busts and arms of his female figures.

**THULDEN (or TULDEN), THEODORE VAN.** Born at Bois-le-Duc in 1807; died in 1876. Pupil of Rubens. Flemish School.

Sale in 1816.

*Henry Hope, Esq.*  
A Centaur carrying off Dejanira . . . . . £16 14 6

1827.

The five Wise Virgins . . . . . 10 10 0

There is a great deal of display in this artist's works, and he often treated religious subjects in an allegorical manner.

**TIBALDI, PELLEGRINO,** called PELLEGRINO DA BOLOGNA. Born at Bologna in 1527; died in 1592. Pupil of Bartolommeo Ramenghi. Bolognese School.

Sale in 1833.

*Alexander Day, Esq.*  
'Noli me tangere,' from the collection of the Duke of Modena . . . . . £28 7 0

Although this painter's works are somewhat academical, still he may be classed with the grand designers of the Bolognese School. We are told that he instructed Orazio Sannacchini. There is a great deal of the feeling of Parmegiano in the works of the latter painter; his colouring is light and cheerful, but there is a certain degree of tameness in his designs.

**TIECHBEIN, H.** See **BATTONI**.

**TIEPOLO, GIOVANNI BATTISTA.** Born at Venice in 1693; died at Madrid in 1769. Pupil of Gregorio Lazzarini. Venetian School.

Sale in 1827.

*F. H. Standish, Esq.*  
The Raising of Lazarus . . . . . £29 8 0

1820.

*Earl of Liverpool.*  
Antiochus, with Seleucus and Stratanice . . . . . 27 0 6

1832.

*George Watson Taylor, Esq., M.P.*  
The Virgin and Infant Jesus, attended by Saints . . . . . 15 15 0

1856.

*Samuel Rogers, Esq.*  
The Vision of Pope Leo, when Saved from Shipwreck . . . . . 28 7 0

1861.

*Charles Scarsbrick, Esq.*  
A Marriage Ceremony in an Italian Church, a Bishop giving the Benediction . . . . . 26 5 0

Some of the pictures and studies of this master remind us of Paul Veronese; in fact, he appears to have made a few copies of Paul Veronese's important works. His small pictures and studies are clever, and we find a singular dark outline about the figures and folds of the draperies. Tiepolo may be described as a bold and pleasing painter; like Paul Veronese, Bassano, and some other masters, he gave a gritty or 'tempera' surface to his colours; the lighter strokes of his brush are sharp and bright, whilst the backgrounds and darker parts appear to be painted with dry and absorbent colours. 'The Finding of Moses,' in the National Gallery of Edinburgh, is a fine and characteristic specimen of this master. The picture appears more interesting as it is not an imitation of Paul Veronese. The subject is treated more as Pietro da Cortona or Luca Giordano would treat it, and the pencilling is not unlike the pencilling of the latter painter.

**TILBURG (or TILBORGH), GILES VAN.** Born at Brussels in 1625; died about 1678. Pupil of his father. Flemish School.

Sale in 1801.

*— Slade, Esq.*  
The Portraits of Tilburg and his Family . . . . . £24 3 0  
Portrait of Tilburg, with his Wife and Family . . . . . 8 8 0

1802.

A Dutch Convivial Meeting . . . . . 5 0 0

1815.

*W. Comyns, Esq.*  
A Village Feast . . . . . 65 2 0

1839.

*Sir Henry Oxenden, Bart.*  
Interior, with Boors playing at Draughts . . . . . 42 0 0

This painter selected similar subjects to David Teniers the younger, and his works have been compared to Teniers's. He often painted on dark grounds, and many of his pictures now look brickdusty, from the absorbent nature of the same. His landscapes are well composed, and his

gable-roofed houses have a picturesque appearance. In the foreground he would generally introduce a few countrymen regaling themselves with beer and tobacco, whilst women are washing or attending to farm duties. As a rule, he did not keep to small figures so much as Teniers did; his figures are generally twelve or fifteen inches in height; they are broadly pencilled, and the faces are round and full. Many of his heads are very clever, but usually they lack the 'life-touches' which give so much value to Teniers's heads. Some of Tilburg's large pictures representing fairs and village festivals are amusing, and in them are an immense number of figures engaged in various pursuits and amusements; and most of the figures and groups are finished in a spirited and lively manner. His skies are sometimes coloured in the manner of Barnt Gaal.

**TILLEMANS, PETER.** Born at Antwerp in 1684; died at Norton, in Suffolk, in 1734. English School.

Sale in 1802.

A small Landscape, with Horses and Figures . . . . . £3 13 6

1803.

A Landscape and Figures . . . . . 5 15 6

1827.

Portrait of Queen Anne, proceeding in her State Coach to the House of Parliament . . . . . 6 10 0  
View of the House of Lords, with a Portrait of Queen Anne, and Portraits of other Persons assembled . . . . . 26 5 8

1830.

A Battle Piece . . . . . 2 2 0  
Ditto, before the Walls of a Fortified City . . . . . 6 6 0

Tillemans' park scenes and 'meets,' in which he would introduce a great number of figures and animals, are capital pictures of their class. His horses are very prettily drawn. His dogs, perhaps, will not always bear criticism so well. The figures appear easy and natural, and class very well with Stubbs's. Most of his hunting pictures represent flat but extensive scenery. Although best remembered as a painter of sporting subjects, yet he sometimes painted views about our metropolis; he finished these works in the neat manner of Scott. His foliage tints are agreeable. In the foregrounds of his pictures he would introduce sandy or gravelly walks; and pale blue and pale red were his favourite sky tints.

**TINELLI, CAVALIERE TIBERIO.** See **GIACOMO ROBUSTI**.

**TINTORETTO.** See **GIACOMO ROBUSTI**.

**TISIO, BENVENUTO,** called **GAROFALO.** Born in the Ferrarese in 1481; died at Ferrara in 1559. Pupil of Domenico Dennetti, Nicolo Sorriani, and of Lorenzo Costa. Ferrarese School.

Sale in 1801.

*Right Hon. Sir William Hamilton.*  
The Holy Family, in a Landscape . . . . . £64 1 0

*William Young Ottley, Esq.*  
The Holy Family, with Saints . . . . . 252 0 0  
The Vision of St. Augustine; from the Corsini Palace . . . . . 1,365 0 0

1819.

*Earl of Upper Ossory.*  
The Circumcision . . . . . 65 2 0

*John Knight, Esq.*  
The Holy Family . . . . . 79 16 0

1821.

*John Webb, Esq.*  
Marriage of St. Catherine . . . . . 63 10 6

1823.

*Madame Murat, ex-Queen of Naples.*  
St. Achilles . . . . . 50 8 0

1829.

*Viscount Ranelagh.*  
Interior of a Room, with the Holy Family and an Angel . . . . . 52 10 0

1831.

*George James Cholmondeley, Esq.*  
The Holy Family, with Angels . . . . . 82 19 0

1834.

*Viscountess Hampden.*  
The Virgin and Child . . . . . 40 0 0

1838.

*William Esdaile, Esq.*  
A Female Saint . . . . . 25 0 0

1844.

*Jeremiah Harman, Esq.*  
The Virgin and Child, with a Choir of Angels; and St. Francis and St. Dominic kneeling beneath a rocky Bay . . . . . 252 0 0

1856.

*Samuel Rogers, Esq.*  
The Riposo . . . . . 102 18 0  
Ditto . . . . . 588 0 0

Garofalo was the prince of the Ferrarese School. Some of his large works are very valuable; yet, as a rule, we like his small cabinet pictures better than the larger works which bear his name in this country. The best painters of this school are regarded as great colourists, and the harmony of Garofalo's colouring is well worthy of study; but Garofalo's reputation as a master does not rest on this; anyhow, we have more than good colouring to enjoy in his works. After admiring the fine lakes, blues, and greens of his draperies, which are so metallic, and at the same time so brilliant and transparent, we can study the beautiful forms of his infants and the charming dignity and gracefulness of his female figures, which are quite Raffaellesque in character. Giovanni Battista Benvenuto, called L'Ortolano, was a painter of this school, and a contemporary of Garofalo. The life-sized figures of this painter are carefully drawn, are painted with very solid impasto, and are curiously finished, but his style is too severe, and his works have not the charm of Garofalo's. His heads are sometimes poor or weak in character; but he excelled in the landscape backgrounds of his pictures, and, as a rule, his figures stand well and are well relieved.

TITIAN. See TIZIANO VECELLIO.

TIVOLI, ROSA DI. See ROOS.

TOBAR, DON ALONSO MIGUEL DE. Born at Higuera, near Aracena, in 1678; died at Madrid in 1758. Pupil of Juan Antonio Fajardo. Spanish School.

Sale in 1838.

*Colonel Hugh Raillie.*

St. Joseph, with a Lily in his Hand, watching the youthful Jesus, who has pricked His Finger with a Thorn . . . . . £25 4 0

TOL, DOMINICK VAN. Living in 1680. Pupil of Gerard Dow. Dutch School.

Sale in 1802.

*Countess of Holderness.*

A Dutch Family at their Repast . . . . . £33 12 0

1803.

*Richard Walker, Esq.*

Interior, Children with a Cat, &c.; formerly in the cabinet of the Empress Josephine, at Malmaison . . . . . 61 1 0

1827.

Interior of a Kitchen . . . . . 29 8 0

1838.

*William Esdaile, Esq.*

An Interior, with a Lady at her Toilette, attended by a Female; after Gerard Dow . . . . . 22 11 6

1861.

*Charles Scarisbrick, Esq.*

An Old Woman seated, with a Basket of Cherries; a Girl standing before her, holding her Pinafore to receive the Fruit . . . . . 67 4 0

Like his great master Gerard Dow, this artist displayed in his interiors an excellent knowledge of 'light and shade.' Sometimes he represented his figures behind an arched window, but they are unlike the fine ornamental casements of Mieris, and there is generally a plainness and economy about the furniture and accessories of his rooms, so that they appear to represent the dwellings of people in humble life. Van Tol gave character to his heads, particularly to those of his children, although they are not always very pretty. He often painted single figures, which are beautifully finished, and remind us of Slingelandt's, and are generally portraits of aged people; but he introduced a greater variety of tints in his heads than Slingelandt did; vermilion and grey touches about the features are very characteristic of Van Tol. He seldom introduced any subject as background to these small portraits or fancy heads, probably not wishing to disturb the powerful effect of light which he would throw on the face.

TORREGIANO.

Sale in 1833.

*Alexander Day, Esq.*

A Landscape, with a Peasant driving Sheep . . . . . £2 2 0

TORRENTIUS, JOHN. Born about 1589; died at Amsterdam in 1640. Dutch School.

Sale in 1835.

Fruit and Still Life . . . . . £1 16 0

TOSCHI, FRANCESCO. See FOSCHI.

TOURNIER, See MIGNARD.

TOWN (or TOWNE), CHARLES. Died about 1650. English School.

Sale in 1819.

*Mathew Mitchell, Esq.*

A small Cattle Piece . . . . . £4 12 0

1827.

*Robert Grave, Esq.*

A Group of Cattle watering in a Farmyard . . . . . }  
A Landscape, with a Mounted Peasant driving Cattle . . . . . } 21 0 0

1829.

*Samuel Tinsley, Esq.*

Bullocks in a Snowy Landscape . . . . . £3 10 0  
Seamen waiting to put off their Boats near a Pier . . . . . 4 4  
View of a Lane, with Figures driving Cattle . . . . . 8 10

1830.

*Frederick Benjamin King, Esq.*

An Agricultural Scene . . . . . 5 15  
Ditto . . . . . 3 6  
Landscape, with Figures . . . . . 4 11  
Cattle, in a Landscape . . . . . 7 17

1836.

A Pair of Landscapes, with Cattle . . . . . 10 0 0

1839.

Landscape, with Post-horses on a Road . . . . . 9 0 0

1869.

Portrait of a Dog, in a Landscape . . . . . 5 5 0

Towne's pictures are usually on a small scale. They are neatly, we might almost say minutely, finished, and his touch is crisp and agreeable. The landscape backgrounds of his pictures are bright and pleasing. Towne generally spent a great deal of time in working up the foreground plants of his pictures. Some of his landscapes are considerably brighter than others, but the paler and probably earlier examples are not in any way inferior in 'finish' and 'quality' to the others.

TRESHAM, HENRY, R.A. See ROBERT SMIRKE, R.A.

TREVISANI, CAV. FRANCESCO. Born at Capo d'Istria, near Trieste, in 1658; died at Rome in 1746. Pupil of Antonio Zanchi. Roman School.

Sale in 1801.

The Holy Family; a pair . . . . . £15 4 6

1824.

*Ralph Bernal, Esq.*

Head of a Madonna . . . . . 45 3 0

1832.

*George Watson Taylor, Esq., M.P.*

St. Francis invoking the Virgin and the Infant Jesus . . . . . 18 18 0

1850.

*Earl of Ashburnham.*

An oval Picture of the Virgin, with her Hands joined in Adoration . . . . . 47 5 0

We occasionally meet with fancy pictures ascribed to this painter, which are pale and silvery in colour, and at the same time are refined and pleasing in general character. We are told that at Rome he forsook the Venetian style for the Bolognese; and the examples which the writer refers to class best with the latter school. Trevisani's portraits are clever; he introduced red and brown tints very freely in the face-shadows, as well as in the hands; and the backgrounds of his pictures are usually dark. There are portraits by him which are curiously and neatly finished in the laborious manner of Vanloo and Benedetto Luti. In such examples we find great care bestowed on the painting of the gaudy costume of the period, such as the flowers and lace-work on the dresses. His portraits of cardinals and churchmen may be compared to Pompeo Battoni's; but when examined closely we find that they are less firmly painted.

TREVISO (TREVISI, or TREVIGI), G. DA. Born at Trevigi in 1508; died near Boulogne in 1541. Venetian School.

Sale in 1863.

*John Allnatt, Esq.*

An Altar Piece, with a Bishop on a Throne; St. John the Baptist and an Abbess standing at the Sides . . . . . £76 13 0

This master was a fine colourist, and his style may be regarded as a combination of the Venetian and Ferrarese Schools. On examining his works, it will be seen that they are 'unequal,' certain parts or passages being much finer than others. There is a great deal of the Palma Vecchio feeling in some, whilst others remind us of Romanino. The colouring of Trevigi, and of the latter painter, is rich and agreeable, but at the same time it is more solid and less transparent than the colouring of Titian and his followers.

TRISTAN, LUIS. See VELASQUEZ.

TROOST, CORNELIUS. Born at Amsterdam in 1697; died in 1750. Pupil of Arnold Boonen. Dutch School.

Sale in 1829.

Theatre at Venice during the Carnival . . . . . £4 4 0

1833.

The Sick-chamber . . . . . 3 3 0

1841.

*Lady Stuart.*

A Boy blowing Soap-bubbles . . . . . 12  
A Girl teaching a Child to read . . . . . 13

The reader is referred to Stanley's edition of Bryan's 'Dictionary of Painters' for a short but interesting account  
R E

of this painter. His portraits are carefully finished. He did his best to make them good likenesses; he also bestowed great pains on the drawing of the hands, and would place them in prominent positions, in the manner of Pompeo Battoni.

TROY, JEAN-FRANÇOIS DE. *See* ZUCCARELLI.

TRUMBULL.

Sale in 1830.

*John Henderson, Esq.*  
Macbeth and the Witches; after West . . . £2 17 0

TSCHAGGENY, C. *See* F. MEYERS.

TUER, —. *See* DOBSON.

TULL.

Sale in 1819.

*Mathew Mitchell, Esq.*  
A Cottage, in a Landscape . . . £2 2 0

Walpole speaks of a Mr. Tull, a schoolmaster, who painted landscapes for his amusement. He died in 1762 or 1763.

TURCHI, ALESSANDRO, called ALESSANDRO VERONESE, and L'ORIBETTO. Born at Verona in 1682; died at Rome in 1648. Pupil of Felice Riccio, called Brusasorci, and of Carlo Saracino. Venetian School.

Sale in 1801.

The Annunciation . . . £6 15 0

1802.

Lot and his Daughters . . . 7 17 6

— *Newbitt, Esq.*

Diana and Actæon . . . 44 2 0

1803.

Lot and his Daughters; painted on black marble . . . 17 6 6

*Walsh Porter, Esq.*

St. Catherine; painted on marble . . . 8 8 0

The Annunciation; painted on black marble . . . 44 2 0

1804.

— *Bryan, Esq.*

Adam and Eve . . . 52 10 0

An Allegory . . . 36 15 0

Lot and his Daughters . . . 11 11 0

St. Peter delivered from Prison . . . 5 10 0

1807.

*Edward Core, Esq.*

Virtue admonishing Pleasure; from the collection of Marshal Conway . . . 86 2 0

The Angels appearing to Abraham; from the Orleans Collection . . . 28 7 0

1813.

*John Willett Willett, Esq.*

The Nativity . . . 16 16 0

The Assumption of the Virgin. Bought in at . . . £50 8 0

1815.

*Edward Coxe, Esq.*

The Marriage of St. Catherine; a drawing; from the Knapton Collection . . . 2 0 0

The Angels appearing to Abraham; from the Orleans Collection . . . 23 2 0

1816.

*Henry Hope, Esq.*

The Guardian Angel . . . 25 4 0

Hercules and Omphale . . . 106 1 0

The Judgment of Midas . . . 13 2 6

Sophonisha . . . 66 3 0

Samson and Delilah . . . 55 13 0

1819.

*John Knight, Esq.*

The Departure of Lot . . . 100 16 0

1821.

*John Webb, Esq.*

The Dead Christ, with Joseph and Mary . . . 19 19 0

1823.

*George Watson Taylor, Esq., M.P.*

Hercules with the Distaff, enduring the laughter of Iole and her Female Attendants; from the Calonne Collection . . . 180 0 0

1839.

*John Knight, Esq.*

The Departure of Lot . . . 28 17 6

The subjects of this master are clearly described in the sale notes. Most of his pictures are small, and his female figures are very graceful, although the subjects are not always pleasant. His pictures on marble are beautifully finished; and paintings on marble and lapis lazuli require to be highly finished to look well. In some of his scenes from the Bible he would introduce as many as ten or twelve figures; and we notice that the same amount of care and labour is bestowed on the finishing up of each figure, special attention being paid to the drawing of the hands and feet. His sacred subjects are sometimes painted as interiors.

TURNER, DANIEL. *See* ANDERSON.

TURNER, F. E. *See* CALLCOTT.

TURNER, J. M. W., R.A. *See* CALLCOTT.

TURNER, W. *See* CALLCOTT.

TYSSENS, PETER. Born at Antwerp in 1625; died in 1692.

Flemish School.

Sale in 1801.

— *Slade, Esq.*

David and Bathsheba . . . £2 12 6

There were several painters of the name of Tyskens, as the reader will see by referring to the dictionaries.

## V

VAART, VANDER. *See* WISSING.

VACCARO (or VACCARI), ANDREA. Born at Naples in 1598; died in 1670. Pupil of Massimo Stanzioni. Neapolitan School.

Sale in 1801.

*Right Hon. Sir W. Hamilton.*

St. Francis, with a Skull and Book . . . £27 6 0

A Study of Heads . . . 3 0 0

St. Cecilia . . . 3 13 6

1829.

*Samuel Tansley, Esq.*

St. Cecilia, with a Young Angel supporting her . . . 1 13 0

Lute . . . 1 13 0

Vaccaro excelled in painting Magdalens and other similar subjects; in design they remind us a little of Titian. We find careful work in the backgrounds and accessories of his pictures. There is generally something clever about Vaccaro's works, even when they are rather coarsely painted; for there is a boldness in his pencilling which we admire. He painted with a good body of colour, and made the draperies bright, whilst the flesh shadows are rather brown or heavy in tone. His colouring may be superior to Benedetto Gennari's, but it is not so agreeable as Guido's.

VADDER, LOUIS DE. *See* RUBENS.

VAGA, PERINO DEL. Born at Florence in 1590; died at Rome in 1647. Pupil of Raffaele and of Ridolfo Ghirlandajo. Roman School.

Sale in 1802.

*Duke of Bridgewater, &c.*

The Holy Family, with St. John . . . £204 15 0

1808.

*Walsh Porter, Esq.*

The Holy Family . . . 52 10 0

1816.

*Henry Hope, Esq.*

The Holy Family . . . £13 1 0

1844.

*Jeremiah Harman, Esq.*

The Raising of Lazarus; from the Massini . . . 108 3 0

Chapel, in the Church of the Trinita di Monte . . . 108 3 0

1862.

The Entombment; from the design of Donatello; a drawing from the collections of Paul

Saundby and W. Young Ottley . . . 3 15 0

Studies of a Lion; Heads, &c.; drawings from the collections of Prince Borghese and Sir T.

Lawrence . . . 6 6 0

The designs of this master appear less taking than those of Polidoro, because there is greater harshness or severity in the conceptions of the former. We feel this when studying some of his groups of 'The Holy Family,' and we are annoyed at the unnatural development of the muscles in the children; and this rather interferes with our enjoyment of the finer parts. He bestowed great labour on the landscape backgrounds of his pictures, introducing in them an amount of detail which we rarely see except in early German pictures. Many of Perino del Vaga's drawings are very fine, and exhibit much of the feeling of Polidoro da Caravaggio. In the 'Life of Luis de Vargas,' the Spanish painter, we are told that his studies were chiefly directed to the works of Perino del Vaga. De Vargas excelled in painting nude figures, but they are less severe and less Italianesque than the examples by Del Vaga. The landscape backgrounds of the former are painted in a very pleasing manner. We are told by his biographer that on returning to Seville he felt himself unable to compete with his contemporary Pedro Campana. There is a great deal of fertility displayed in the designs of Campana. He intro-

duced numerous figures into his compositions, and sometimes the background ones are portraits.

**VALCKENBURG.** See JAN WERNIX.

**VALENCIENNES, PIERRE HENRY.** Born in Toulouse in 1750; died in Paris in 1819. Pupil of Doyen. French School.

Sale in 1802.

Alexander the Great visiting the Tent of Cyrus }  
Design of a Statue for Alexander the Great, to } £28 7 0  
be shaped out of Mount Athos . . . . .

This historical painter is represented in the Museum of the Louvre.

**VALENTIN (or VALENTINI), PETER (or MOSES).** Born at Coloniers en Brie in 1600; died in 1632. Pupil of Simon Vouet. French School.

Sale in 1801.

*Earl of Besborough.*  
Christ in the Garden . . . . . £7 17 6  
The Card-players . . . . . 47 5 0  
Head of Claude Lorraine . . . . . 27 6 0

— *Slade, Esq.*  
St. Peter denying Christ . . . . . 8 18 6  
Ditto . . . . . 4 14 6

1803.

*Walsh Porter, Esq.*  
The Money-lender . . . . . 25 4 0

*Count de Hagen.*  
An Italian Family at a Repast . . . . . 13 13 0

1807.

*Edward Coxe, Esq.*  
The Senses; from the Orleans Collection . . . . . 45 3 0

1819.

*John Knight, Esq.*  
Portraits of Himself and Mistress . . . . . 50 0 0

1823.

*George Watson Taylor, Esq., M.P.*  
A Musical Academy . . . . . 24 3 0

1829.

*George Hibbert, Esq.*  
Susannah before Daniel; from M. Robit's collection . . . . . 1 0

1834.

*Sir Culling Eardley Smith, Bart.*  
A Cavalier playing the Guitar, and a Lady singing . . . . . 21 10 6

Most collectors and students are acquainted with the works of this painter. He delighted in subjects which called for a bold display of 'light and shade.' Many of his pictures are illustrations of the Bible, whilst others represent concerts and assemblies of soldiers, &c. His powerful effects of 'light and shade' are very clever; there is likewise a great deal of character and force in some of his heads, and the females and children in his more delicately treated works please us.

**VALCKENBURG, THEODORE.** See JAN WERNIX.

**VALLAY, M.**

Sale in 1827.

*P. H. Standish, Esq.*  
The Bonquet . . . . . £2 4 0

**VANDENBURG, P.** See FOSCHI.

**VANDEBANK.** See BANCK.

**VANDERBURGH, ADRIAN.** See BURG.

**VANDERDROJI.** See P. SNAYERS.

**VANDYCK, SIR ANTHONY.** Born at Antwerp in 1599; died in London in 1641. Pupil of Rubens and of Henry Van Balen. Flemish School.

Sale in 1796.

*Jacob More, Esq., and Mons. Lis.*  
Portrait of Gavartius . . . . . £241 10 0

1801.

*Earl of Besborough.*  
A Horse's Head; a study . . . . . 8 18 6  
Portrait of a Lady . . . . . 29 8 0  
Venus attiring after bathing, attended by Cupids . . . . . 99 15 0

The Descent from the Cross . . . . . 147 0 0

*Right Hon. Sir William Hamilton.*  
A Sketch on Panel for his large Picture of 'The Crucifixion' . . . . . 30 9 0  
The Martyrdom of St. Sebastian . . . . . 147 0 0

1802.

The Last Judgment; a sketch . . . . . 5 5 0

Apollo and Daphne; a sketch . . . . . 4 14 6

*Guy Head, Esq.*

St. John; a study from Titian . . . . . £9 19 6  
A Man's Portrait . . . . . 27 6 0

*Paul d'Aigremont, Esq.*

A Magdalen . . . . . 25 4 0  
Madonna and Infant Christ . . . . . 21 0 0  
Whole-length of King Charles I. . . . . 13 13 0  
Ditto of Queen Henrietta . . . . . 13 13 0

A Portrait . . . . . 24 3 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*

The Holy Family; from the collection of Mr. Barnard . . . . . 42 0 0  
A Copy of Angerstein's Gavartius . . . . . 56 14 0

— *Nesbitt, Esq.*

Finished Study of his great Work at Ghent . . . . . 18 18 0

1808.

*Earl of Godolphin.*

Portrait of Sir Peter Paul Rubens . . . . . 157 10 0  
A Young Page, with a Monkey . . . . . 27 6 0

1806.

*Sir George Yonge, Bart.*

Venus unveiled by Cupid . . . . . 157 10 0

1812.

*Charles Lambert, Esq.*

Samson and Delilah; a sketch . . . . . 5 5 0  
Crowning an Emperor; a sketch from Sir J. Reynolds's collection . . . . . 2 5 0

1813.

*M. La Fontaine.*

Mars kneeling to Venus; formerly in the collection of the Prince de Condé . . . . .

*John Willett Willett, Esq.*

The Children of Charles I.; from the collection of Sir Gregory Page, Bart. . . . . 126 0 0

1815.

*Edward Coxe, Esq.*

Portrait of Adam da Costa; a drawing . . . . . 2 3 0  
A Concert of Vocal and Instrumental Music . . . . . 68 5 0

1816.

*Henry Hope, Esq.*

A Man's Head . . . . . 21 10 6  
The Death of Adonis . . . . . 42 0 0  
Portrait of De Vos, the Painter . . . . . 89 5 0  
Ditto of the Wife of De Vos . . . . . 105 0 0  
A full-length Portrait of Gaston, Duke of Orleans . . . . . 409 10 0  
Portrait of a Magistrate . . . . . 52 10 0  
His Own Portrait, in the Character of Paris . . . . . 378 0 0

1819.

*John Knight, Esq.*

St. Francis receiving from the Virgin the Insignia of his Order. Bought in at . . . . . 99 13 0  
Bacchantians; a sketch . . . . . 9 19 6  
Queen Henrietta Maria . . . . . 56 14 0  
Portrait of Lord Arundel . . . . . 60 18 0  
Portraits of the Duchess d'Artemberg and Child as the Virgin and Infant Saviour, with a Saint in Adoration. Bought in at . . . . . 438 10 0  
Head of a Lady; from the Orleans Collection . . . . . 45 3 0  
The Assumption of the Virgin . . . . . 73 10 0  
Queen Henrietta Maria . . . . . 42 0 0  
The Holy Family. Bought in at . . . . . 131 5 0  
Dedalus and Icarus . . . . . 315 0 0

1823.

*George Watson Taylor, Esq., M.P.*

Portrait of Simon de Vos, the Painter . . . . . 191 2 0  
The Wife of ditto . . . . . 357 0 0

Portrait of the Infant Ferdinand, Governor of the Low Countries, Brother of Philip IV., King of Spain . . . . . 126 0 0  
Angels extracting the Arrows from St. Sebastian . . . . . 102 15 0

Children of Charles I. . . . . 215 5 0

*Sir William Temple.*

Portrait of Henrietta Maria . . . . . 61 19 0

1824.

*Lord de Dunstanville.*

Portrait of Old Francks . . . . . 99 15 0

1826.

*Admiral Lord Radstock.*

A Female Martyr kneeling before the Saviour, surrounded by various Saints; a sketch . . . . . 14 3 6  
Charles I. in Armour; from the King of Spain's collection . . . . . 40 7 0  
Portrait of Henrietta Maria . . . . . 74 11 0  
Three Children of Charles I. . . . . 14 12 0

Landscape, with the Story of Dido and Æneas; a study from a landscape by G. Poussin; formerly in the Valençieri Palace . . . . .	£63 0
Portrait of the Genoese General Ambrogio Spinola; from the Balbi Palace, at Genoa . . . . .	337 0
An oval Portrait of a Man; formerly in the possession of Angelica Kaufmann . . . . .	37 10
A Portrait of the Earl of Arundel; a study on paper . . . . .	32 0
1827.	
Portrait of a Genoese Nobleman . . . . .	78 15
1829.	
Thomas Emerson, Esq. Samson seized by the Philistines . . . . .	103 0
The Assumption of the Virgin; from the King of Spain's collection . . . . .	51 9
Portrait of the Marquis Gonzales . . . . .	47 5
Christ Betrayed; a sketch for the Methuen picture . . . . .	70 17
1831.	
Hon. Mr. Vernon. Portrait of the Wife of Snijders . . . . .	52 0
A Man's Portrait in Armour . . . . .	75 12
G. J. Cholmondeley, Esq. Portrait of the Earl of Arundel . . . . .	44 2
1832.	
Earl of Mulgrave. St. Sebastian; from the collection of the Hon. C. F. Greville . . . . .	147 0
1833.	
Portrait of Charles II. when Young . . . . .	46 4 0
1836.	
Sir Charles Bagot, G.C.B. Portrait of a Gentleman in a Black Dress . . . . .	96 12
1837.	
W. G. Coesvelt, Esq. Mary Magdalen repentant; from the Palace of Santa Cruz . . . . .	315 0
Sir Francis Freeling, Bart. The Death of Meleager; a sketch . . . . .	21 0
1839.	
John Knight, Esq. St. Francis receiving from the Virgin the Insignia of his Order . . . . .	85 1
The Virgin and Child, with a Saint in Adoration . . . . .	210 0
1840.	
Sir Simon II. Clarke, Bart. A Man's Portrait in a Black Dress, with a Ruff Christ on the Cross; from the collections of M. Robit and George Hibbert, Esq. . . . .	100 16 59 17
1841.	
Marquis of Camden, K.G. Half-length Portrait of a Lady . . . . .	182 15
1842.	
Earl of Upper Ossory. Portrait of Archbishop Laud in his Robes . . . . .	60 18
1844.	
Jeremiah Harman, Esq. His Own Portrait . . . . .	114 9
Portrait of a Gentleman . . . . .	66 3
Portrait of Ann Carr, Countess of Bedford . . . . .	78 15
Ditto of Henry Rich, Earl of Holland . . . . .	34 11
Ditto of Joanna de Blois . . . . .	72 9
Ditto of Charles I. . . . .	158 11
Ditto of Frances Stuart, Countess of Portland . . . . .	65 2
The Death of Adonis, over whom Venus is mourning . . . . .	21 10
Portrait of Henrietta Maria . . . . .	76 13
Portrait, described as the Duke of Hamilton . . . . .	252 0
1845.	
William Wells, Esq. Portrait of Henrietta Maria . . . . .	74 11
Portrait of the Wife of De Vos; from the collections of Henry Hope, Esq., and George Watson Taylor, Esq., M.P. . . . .	787 10
1850.	
Earl of Ashburnham. Portrait of Don Livio Odescalchi . . . . .	472 10
1863.	
John Allnutt, Esq. The Virgin in Glory, the Infant standing on a Globe at her side . . . . .	168 0
1864.	
Right Hon. Lord Lyndhurst. Portrait of Archbishop Laud . . . . .	75 12
Portrait of Lady Middleton . . . . .	42 0
Right Hon. Lord Charles Townshend. Portrait of Madame Le Roy . . . . .	89 5 0

Vandyck was such a popular painter, and he painted the portraits of so many great and popular people, that we feel no surprise at the numerous works which bear his name; neither is it difficult to conceive why some of his works are so inferior in 'quality' to others. Whilst some examples differ so much in 'quality' as to render comparison abortive or absurd, yet soon, if we like to extend the circuit of our tour in order to stock our cabinet with numerous fresh specimens, we find how completely the great gap between the companion pictures may be filled up with subtle and almost imperceptible shades or degrees of 'quality,' or merit. The great difference which exists in the prices given for pictures ascribed to Vandyck, many of which bear good seals, have good historical recommendation, and are certainly contemporary pictures, may simply be explained by first owning that Vandyck himself, like most other great painters, would sometimes paint hastily and slightly, and that certain periods of his painting are marked by more refinement and elegance than others; and, secondly, we must remember that Vandyck was often assisted by other painters, that he sometimes worked in conjunction with them, but at other times these artists imitated his style and copied his pictures without his assistance. Seeing that there remains so much uncertainty in regard to many pictures which bear Vandyck's name, the student or beginner will naturally ask for some guiding rules or suggestive hints. Now, taste in art is nearly allied to knowledge of any other kind or species; it is not necessarily genius, but is generally merely latent talent or capacity, which is susceptible of expansion or gradual improvement, and which can only be effected by 'seeing,' 'hearing,' and 'reading.' Without attempting to enlarge on the numerous points of excellence or merit which may be studied in Vandyck's portraits, the writer will endorse the orthodox opinion that he was a magnificent painter, and, if the student is perplexed by finding so many inferior works ascribed to him, let him make the 'eyes' of a fine and genuine Vandyck his first study or lesson, and he will soon discover and appreciate Vandyck's great forte as a master of 'expression.' The 'character' and 'expression' embodied in a line head by Vandyck are often wonderful; his 'contours' are likewise greatly admired for their grace and elegance, as also the consummate 'ease' and 'refinement' displayed in the arrangement of many of his compositions. Again, we admire his works because they are so wholly free of all coarseness or vulgarity. Vandyck was an accomplished and elegant artist, and the refined serenity of his 'style' seemed peculiarly to fit him for the honours of court patronage. The most satisfactory Vandycks are unquestionably those which bear the genuine signature or monogram of the painter, yet there are many original Vandycks which are not signed. Another mark of originality is the transparency and slightness of the painting throughout, some examples appearing almost like unfinished pictures, the background colour hardly covering the ground of the picture. The works of Vandyck are mostly portraits, fancy pictures, some of which are his Genoese pictures, and a great variety of sketches; and it may be assumed that most people are tolerably familiar with his 'style,' yet, to judge from the number of inferior imitations which we find in good collections, it would appear that sufficient attention has not been paid to his pencilling, or rather the various ways in which he pencilled or laid on his colours. It is easier to explain orally than with the pen the peculiarities and characteristics of painters as regards 'method' and the technicalities of 'handling,' yet the writer feels that it may be desirable to say a few words on the subject before passing on to another painter. Vandyck's canvasses are thinly primed, and, like the Veronese painters of the time of Titian, he used very little oil with his colours, so that the surface is generally dry, or has a semi-tempora appearance. He would commence the lighter parts of his picture by hardly covering the threads of the cloth, and then pass the second coat of colour over in flat strokes, about five-eighths of an inch in width. The first strokes are usually from right to left, whilst the last or finishing strokes are either reversed or horizontal; but when he came to the finishing touches on the high lights of the face we often find the colour 'stirred,' an 'S' like form being given to the touch. The hair of many of his portraits is painted in a singularly slight manner; on a kind of groundwork or neutral colour he would mark in the curls in the slightest manner possible, and with hardly any expression touches or high lights. The student will often notice with pleasure how conspicuously Vandyck would display his 'drawing-strokes,' and a painter must be well up in the technicalities of his art before he can venture to paint in this way; and when skilfully accomplished, the eye seems riveted on the features, which appear to be drawn in colours on a tinted surface. The features do not appear to be scumbled or worked into the flesh tints, but they appear to be freely drawn on the colour, as a head might be drawn in chalk on a sheet of paper. Now these 'drawing-strokes' are not only very conspicuous, but are very sweet and masterly in Vandyck's portraits, and are very different from the laboured blending of most of his followers; in fact, we cannot find this masterly kind of pencilling in the works of any of them, not even in the works of Old Stone, however beautiful they may be. The face-shadows of Vandyck's portraits are produced with a little warm colour, a semi-brickdusty tint, which he used rather in the manner of a glaze than as solid colour, and

in the more delicate shadows he would introduce a little ultramarine. His draperies are well painted and pleasingly coloured, and the backgrounds of some of his fancy pictures are rich and transparent in colour—rare, in fact, very Venetian in effect. Amongst Vandyck's pupils we may mention David Beek. His portraits are treated in the Vandyck style. He painted the hands nicely, and with less conventionalism than most of Vandyck's pupils. He was fond of introducing rich curtains and accessories in the backgrounds of his portraits. One of the greatest portrait-painters of the Vandyck period was Daniel Mytens the elder. Although there are a stiffness and conventionalism in his style, particularly in his singular attention to the accessories and costume of his works, nevertheless his portraits are fine examples of that period and style of painting. The heads of his portraits are fine, and he gave a great deal of grandeur and dignity to them. His best works seem to combine the styles of Vandyck and Cornelius Jansen. Mytens occasionally painted portraits on a miniature scale, which are very pretty and are delicately finished. Walpole speaks of a painter of the name of Theodore Russell, who acquired a reputation for his copies of Vandyck. He also says that he was the father of Antony Russell, who is spoken of by Vertue as a portrait-painter and as a member of Riley's School. We frequently meet with small portraits ascribed to a painter of the name of Russel or Russell. As Walpole intimates, most of them look more like copies, or direct imitations of Vandyck and Lely, than original pictures. They are usually painted on wood, and are generally pretty pleasing works, and, as a rule, they are rather thinly and smoothly painted. We occasionally meet with portraits by a painter of the name of Cornelius Noiet (but the writer is not certain that he spelt his name in the above way); they are very similar to the works of Mytens, and belong to rather an earlier type of portraiture than the works of Vandyck. Belcamp (or Belkaup) is referred to in the dictionaries as a successful copyist of early portraits. His manner of painting slightly resembles Mytens's. Boschart Willeborts painted historical subjects and portraits. His pictures remind us of Rubens and Vandyck. M. Snelling's portraits appear to be painted in emulation of Vandyck, although they do not possess much power.

**VANDYCK, PHILIP.** Born at Amsterdam in 1680; died at the Hague in 1752. Pupil of Arnold Boonen. Dutch School.

Sale in 1825.  
Portrait of a Lady at a Window, with a Birdcage and Flowers . . . . . £15 4 6  
Ditto of a Lady at a Window, with Boys and Fruit in bas-relief . . . . .

Philip Vandyck is spoken of as a connoisseur as well as a painter, and it would appear that he travelled about a great deal, and, amongst other places, probably visited England. He painted portraits, sometimes of life-size, but, on the whole, is better known by his cabinet pictures of interiors, which remind us of Mieris. The surfaces of his portraits are very smooth, and he gave a pearly finish to them. In composition and costume they remind us a little of Sir Peter Lely. Philip Vandyck, Verelst, and Smit took pleasure in finishing their portraits very highly, yet they never allowed this whim to carry them away, nor did they seek to make 'finish' the chief feature of attraction in their works. 'High finish' is often very agreeable, yet it should always be made subservient to the higher excellences of art; it ought never to intrude nor to interfere with our study of expression and colour. Philip Vandyck's small interiors and his pictures of figures standing at casement windows in the manner of Mieris are generally beautifully finished, and are classed amongst his best works.

**VANECK, E.** Sale in 1802.  
A Study of Fish . . . . . £5 10 0

**VANHOEK, J.** Sale in 1809.  
Sir George Pauncefoot, Bart. Christ appearing to Mary; study from Titian . . . £54 12 0

**VANLOO, J. B.** See LOO and P. BATTONI.  
**VANLOYR.** Sale in 1801.

— *Stade, Esq.*  
The Nativity . . . . . £1 5 0

**VANMANDER, CHARLES VAN.** See MANDER.

**VANNI, FRANCESCO CAVALIERE.** Born at Siena in 1565; died at Siena in 1610. Pupil of his father and of Giovanni de' Vecchi. Siennese School.

Sale in 1801.  
William Young Otley, Esq. The Riposo . . . . . £30 13 0

1802.  
Guy Head, Esq. St. Sebastian . . . . . 11 0 6

1803.  
George Graves, Esq. Madonna, standing on a Crescent, in a Glory of Angels; on copper . . . . . 7 17 6

1820.  
George Hibbert, Esq. The Holy Family, in a Landscape . . . . . 18 7  
1830.  
William Mellish, Esq. The Virgin, Child, and St. John . . . . . 16 5 6  
1856.  
Samuel Rogers, Esq. The Doctors of the Church in Adoration before the Virgin . . . . . 9 5 0

This master's pictures of the Virgin and Child are treated with elegance and taste. He appears to have been most successful when painting simple subjects, for when he attempted difficult compositions, or even compositions requiring a number of figures, they not unfrequently appear confused. We sometimes see in the foregrounds of his pictures portions of figures on a large scale. It will be remembered that Correggio and Calabrese were fond of doing the same kind of thing. It is, however, a mistake, as the perspective or scale of the picture is almost sure to suffer by it. Vanni's important works have fine bold landscape backgrounds, in which are rocks and waterfalls; at other times the subject is a lake scene surrounded by extensive and beautiful scenery. The foreground plants and flowers are likewise worked up in a pleasing and delicate manner. His effects of 'light and shade' are well managed, and his clouds are broken by broad masses of light. There is a certain degree of severity in his male figures which is not agreeable, but his female figures are graceful and pretty. His draperies are easily and well arranged, and the light plays strongly on portions of the same, and in some of his works his colouring reminds us of Tintoretto. There were other historical painters of the name of Vanni.

**VANNUCCHI, ANDREA,** called **ANDREA DEL SARTO.** Born at Florence in 1488; died in 1530. Pupil of Gio. Barile and of Piero de' Cosimo. Tuscan School.

Sale in 1891.  
Earl of Resborough. Holy Family, with St. Elizabeth . . . . . £35 14 0

1802.  
Lord Darnley. The Holy Family . . . . . 111 15 0

1803.  
Walsh Porter, Esq. Madonna, Christ, and Infant Saints . . . . . 199 10 0

1804.  
The Virgin, with the Infant Christ and St. John . . . . . 462 0 0

1813.  
M. La Fontaine. Virgin and Child; from the collection of Duke Cambiaso, at Genoa . . . . . 157 10 0

1816.  
Henry Hope, Esq. The Virgin and Child, with Angels . . . . . 74 11 0  
The Virgin and Child, with St. John; circular . . . . . 84 0 0

1823.  
George Watson Taylor, Esq., M.P. A circular Picture of the Virgin, with the Infant Saviour on her Lap, and St. John by her Side . . . . . 320 5 0

David Garrick, Esq. The Virgin, Child, and St. John, attended by three Infant Angels . . . . . 262 10 0

Madame Murat. St. John Writing the Revelation . . . . . 472 10 0

1827.  
Duke of Bedford. Portrait of Bevenuto Cellini . . . . . 101 17 0

1832.  
George Watson Taylor, Esq., M.P. The Virgin, Infant Christ, and St. John . . . . . 105 0 0

1836.  
John Parke, Esq. A circular Picture of the Holy Family . . . . . 124 19 0

1840.  
Sir Simon H. Clarke, Bart. St. Sebastian . . . . . 54 12 0

The compositions of this eminent master are very Raffaelsque, yet his colouring is different from Raffaele's. Andrea del Sarto was an admirer of tone, and paid great attention to the study of 'light and shade.' The shadows about the eyes and other parts of the face are singularly strong in his pictures; and we find great richness in his colouring, not merely in the flesh tints and face-shadows, but in the landscape part as well. Some may call him a dark colourist, still his pictures are always grand and effective, and his finest works are very valuable. His taste and feeling for the 'chiaroscuro' were very great; and his finely expressed shadows and half-tints may be profitably studied. He painted the draperies in a masterly



manner; the drawing of the limbs beneath is well conceived, the lighter parts being represented in broad masses; and he entirely discountenanced the wiry folds of the earlier Italian masters. In his pictures of the Holy Family he delighted to give sweetness of expression to the Madonna and Children. Any attempt of this kind calls for great power in the painter, and if it be imperfectly expressed may destroy all that is valuable or interesting in the rest of the picture; yet Andrea del Sarto rarely painted a picture of the Holy Family without a smile on the lips of the Infant Jesus or St. John. This species of mannerism we look for in the works of Del Sarto; and it does not tire us, because there is nothing feeble or affected in his works. His Infant Saviour and St. John are happy innocent children, and their mirth is intended for the Virgin or St. Joseph, and not for the visitors of the work. The following lines are very aptly inscribed on an old print of the Holy Family, after Andrea del Sarto: 'Diffusa est gratia in labijs tuis.' We are told that Lambert Lombard, when at Florence, studied under Andrea del Sarto; but his style does not remind us much of Del Sarto, and is really less Italian than Van Orley's. Lombard's infants are usually very prettily painted.

VANNUCCI, PIETRO, called PIETRO PERUGINO. Born at Città Della Pieve about 1440; died at Castello di Fontignano in 1521. Pupil of Benedetto Bonfigli and of Andrea Verrocchio. Umbrian School.

Sale in 1802.

*Lord Darnley.*  
A Glory of Angels . . . . . £22 1 0  
1823.

*Madame Murat.*  
The Holy Family and three Angels kneeling in Prayer . . . . . 204 0 0  
1831.

*George James Cholmondeley, Esq.*  
The Holy Family, with Angels . . . . . 44 2 0  
1838.

*William Esdaile, Esq.*  
The Virgin and Child, with St. Joseph, in a Landscape; from William Beckford's collection . . . . . 30 19 6

People are tolerably familiar with the 'style' of this great master, and his name is frequently introduced in conversations on Raffaele, for we then recall to mind Perugino's cabinet pictures, in which are small whole-length figures of saints. They are remarkably pretty, and are quite characteristic of the painter. He gave such a true golden tone to his pictures, particularly to the flesh tints. Besides, these small figures are extremely graceful, and the landscape backgrounds to them are simple, yet refined; and had we no other reason for admiring this period of Perugino's painting, we might fairly be allowed to do so because it was this period of his painting which Raffaele loved to study and imitate. Making due allowance for the conventionalisms of his type, we are prepared to acknowledge that his conceptions of divine subjects are very grand. In simplicity and elegance his figures are hardly inferior to Raffaele's; in fact, his manner of pencilling is very like Raffaele's. As already remarked, his flesh tints are often strangely yellow or warm in tone. This is conventional, yet it is not unpleasant, for he gave a semi-golden tone to the flesh tints. It may be noticed further that the flesh tints are painted firmly and with a good body of colour. The draperies of his figures are usually brilliantly coloured, and in fine examples the brightness of the same is preserved in an extraordinary manner. The landscape backgrounds of his pictures may be examined with great pleasure, they are so wonderfully pure and light in colour, and are finished with the tenderness and delicacy of missal painting; yet, notwithstanding the high finish of the landscape part, the effect of atmosphere is not lost, and the figures are well relieved. Perugino was a great painter, and he merited the honour of instructing Raffaele, and of introducing him to us. Bernardino Pinturicchio was one of Perugino's pupils. His figures, particularly his female figures, are graceful and Raffaelesque in character. Some of them appear to be carefully outlined, in the manner of the early Tuscan painters. As a rule, the landscape backgrounds of his pictures are not painted in the pure and refined manner of Perugino. The works of Timoteo della Vite may be conveniently classed with the pictures of Perugino, particularly those works of the latter which are most like Raffaele. Timoteo introduced a great deal of umber in his pictures. The works of Lo Spagna are likewise classed with Perugino's. The backgrounds of Lo Spagna's pictures are very Peruginian in type. There are a simplicity and originality displayed in the grouping of his figures which are very nice.

VANSOMER, PAUL. See C. JANSEN.

VANUDEN (or VAN UDEN), LUCAS. Born at Antwerp in 1595; died about 1624. Flemish School.

Sale in 1801.  
Landscape with Haymakers . . . . . £14 14 6  
1802.

A View in Flanders . . . . . 12 12 0  
Ditto . . . . . 3 3 0

A View in Flanders . . . . . £5 0 0

*Lord Darnley.*  
A View in Flanders . . . . . 18 6  
Ditto, with Figures by Teniers . . . . . 4 0

1805.  
Landscape, with Figures by Teniers . . . . . 3 6

1819.  
Landscape, with Figures by Teniers . . . . . 15 0

1821.  
*John Webb, Esq.*  
A Landscape . . . . . 6 0 0

1822.  
*Marquis of Bute.*  
A Village Scene . . . . . 20 5 0  
View of a distant Coast . . . . .

1823.  
*Rev. Edward Balme.*  
A View in Brabant . . . . . 13

1832.  
*Earl of Mulgrave.*  
A woody Landscape, with Figures by Teniers . . . . . 14 14 0

1858.  
*Colonel Hugh Baillie.*  
A large Landscape, with an extensive View over a Valley . . . . . 25 4 0

1860.  
*Rev. Henry S. Trimmer.*  
An extensive Landscape, with a Church and Rainbow . . . . . 9 0 0

1861.  
*Charles Scarsbrick, Esq.*  
A Landscape, with a River seen between the Stems of lofty Trees; Figures by Teniers . . . . . 24 3 0

1862.  
A tinted Drawing of an extensive Landscape, with a Water-mill; from the Dijonval Collection . . . . . 2 2 0

After receiving some rudimentary instruction from his father, who was an artist, Van Uden occasionally had the honour of painting in conjunction with Rubens and Teniers. Many of his landscapes are fine specimens of a style of painting which was admired and considered excellent at that time, yet it is a style which will not bear comparison with the splendid landscapes of the Dutch painters whom he preceded. Van Uden's colouring is very different from Paul Bril's; it is brown and rich, being more like the colouring of Old Moly. Some of his cabinet pictures are as richly toned as Rembrandt's landscapes. There is merit in them, only they are so dark that one can hardly define the subjects. His large works usually represent flat but extensive scenery, and are remarkably well composed. In selection they remind us a little of Rubens's extensive views. In the foregrounds of his landscapes he would often represent a stream or river, on the banks of which are numerous willows and stunted trunks of trees, or perhaps a few, torn down by the wind, are lying in the water, or across the stream. In other parts are thick beds of grass and water-plants, and in the centre of the picture he would introduce a succession of low grassy hills, or rather mounds, whilst in the distance the stream is seen winding its way between them. Van Uden seldom painted a picture without introducing the spire of an old Flemish church; and the high gable-roofed cottages on the banks of his streams are touched in with a great deal of taste and have a picturesque appearance. Van Uden's avenues of trees sometimes remind us of Kiering's pictures of the same class, and, like that master, he was fond of representing various kinds of trees, whilst he would bestow on the finishing and rounding of the trunks more than necessary pains. His figures are truthful and homely, but are not more important than Moly's and Waterloo's; and he was more successful in painting sheep than cattle.

VANVITELLI (or VANVITEL), GASPARE, called DAGLI OCCHIALI. See WITEL.

VARGAS, LUIS DE. See PERINO DEL VAGA.

VAROTARI, ALESSANDRO, called IL PADOVANINO. Born at Padua in 1590; died in 1650. Pupil of his father, Dario Varotari. Paduan and Venetian Schools.

Sale in 1802.  
A Group of Bacchanalian Boys . . . . . £4 4 0

*William Beckford, Esq., of Fonthill.*  
Dejanira and the Centaur, pursued by Hercules . . . . . 283 10 0

1819.  
*John Knight, Esq.*  
Venus at her Toilette . . . . . 64 1 0

There were several masters of the name of Varotari. Alessandro, and Dario the elder, appear to have studied carefully the works of Titian and Paolo Veronese. The

female heads of Dario are often nice examples of Venetian painting.

VARSON.

Sale in 1803.

*Count de Hagen.*

Landscape, with Fruit, by Berghem and Varson . . . £11 0 6

VASARI, CAV. GIORGIO. Born at Arezzo in 1512; died at Florence in 1574. Pupil of his father, Antonio Vasari, Guilelmo da Marcillat, Michael Angelo, and Andrea del Sarto. Tuscan School.

Sale in 1804.

— *Bryan, Esq.*

Dead Christ, with the Virgin . . . . . £35 14 0

1813.

*M. La Fontaine.*

Virgin and Child . . . . . 20 18 0

1842.

Salvator Mundi; from a church at Tresole . . . 75 0 0

Vasari is well known as an art historian, and on the Continent he is known as the painter of some grand and important pictures; but the examples ascribed to him in this country are rarely satisfactory. It appears that he studied under several masters, but we generally expect and wish to find the influence of Michael Angelo in his works. As a designer he is seen to greatest advantage in his semi-muscular females and sprawling infants; his male figures are generally less muscular, and remind us less of Michael Angelo. He painted with a solid body of colour, and, like Bronzino, bestowed great pains on the drawings of the hands. We are told that Peter Candito assisted Vasari in some of his important works. There is a great deal of grandeur in the original works of Candito, yet he was not altogether successful in freeing his style of the Flemish type.

UCHTERVELT. See OCHTERVELT.

VECCIIA, PIETRO DA. See MATTONI.

VECCHIO, CAMPO.

Sale in 1856.

*Samuel Rogers, Esq.*

A Pair of Views in Italy; from Prince Poniatowski's collection . . . . . £15 0 0

VECCHIO, ISMAN.

Sale in 1822.

*Marquis of Bute.*

A Cascade, with Cattle and Figures . . . . . £18 0 0

A Seaport . . . . . 21 0 0

VECELLIO, TIZIANO, called TITIAN. Born at Capo del Cadore in 1477; died at Venice in 1576. Pupil of Sebastiano Zuccati, and of Gentile and Giovanni Bellini. Venetian School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*

The Riposo . . . . . £40 0 0

1801.

*William Young Ottley, Esq.*

The Holy Family, with Saints . . . . . 189 0 0

The Daughter of Herodias, with the Head of St. John; from the Doria Palace, Rome . . . 147 0 0

The Adoration of the Shepherds; from the Borghese Palace . . . . . 735 0 0

The Madonna, Child, and St. Catherine; from the Borghese Palace . . . . . 1,155 0

Danae . . . . . 115 10

*Earl of Beborough.*

Head of Michael Angelo . . . . . 16 5

The Chess-players . . . . . 231 0 0

*Sir William Hamilton.*

A Portrait of one of the Barbarini Family . . . 63 0 0

1802.

*Guy Head, Esq.*

The Stratagem of Pharaoh's Daughter . . . 735 0 0

*Lord Darnley.*

Portrait of Titian . . . . . 44 2

A Landscape; a sketch . . . . . 23

*Duke of Bridgewater, &c.*

'Noli me tangere;' from the Orleans Collection . . . 262 10 0

*Sir Simon H. Clarke, Bart., and George Hibbert, Esq.*

A Concert; from the Orleans Collection . . . 73 10 0

Portrait, called 'L'Esclave;' from the Orleans Collection . . . . . 23 2 0

Holy Family, with Saints; from the Aldobrandini Palace, at Rome . . . . . 420 0 0

*John Udney, Esq.*

The Holy Family . . . . . 12 10 0

1803.

*Richard Walker, Esq.*

The Chess-players; from the Earl of Beborough's collection . . . . . 120 15

*George Graves, Esq.*

Portrait of Pope Paul III. . . . . £84 0 0

*Count de Hagen.*

A Venus . . . . . 73 10 0

*Earl of Godolphin.*

The Entombment . . . . . 110 5 0

1804.

Portrait of a Gentleman; from the Palazzo Borghese . . . . . 246 15 0

The Holy Family, in a Landscape . . . . . 110 5 0

Portrait of Bramante, the Architect; from the Palazzo Borghese . . . . . 137 0 0

Virgin, Child, St. John, and St. Catharine; from the Borghese Palace . . . . . 414 15 0

Portrait of Cardinal Caraffa; from the Borghese Palace . . . . . 105 0 0

— *Bryan, Esq.*

Portrait of Charles V. . . . . 72 0 0

Europa . . . . . 147 0 0

The Entombment . . . . . 110 5 0

1805.

The Holy Family, with St. Elizabeth . . . . . 180 0 0

The Flagellation . . . . . 241 10 0

1807.

*Edward Core, Esq.*

The Entombment . . . . . 136 10 0

Nymphs Bathing; from the collection of Sir Joshua Reynolds . . . . . 81 0 0

1808.

*Sir Richard Sullivan, Bart.*

The Daughter of Herodias, with the Head of St. John . . . . . 252 0 0

1809.

Portrait of a Venetian Lady; from the Borghese Palace . . . . . 83 5 0

1813.

*John Willett Willett, Esq.*

Portrait of Charles V. . . . . 231 0 0

*James Poole, Esq.*

Venus and Cupid . . . . . 262 10 0

1816.

*Henry Hope, Esq.*

Portraits of Margaretta, Duchess of Parma, and Daughter . . . . . 92 8 0

A Landscape, with Venus and Adonis . . . . . 122 17 0

The Graces . . . . . 131 5 0

1823.

*Madame Murat.*

The Enamoured Physician . . . . . 735 0 0

Portrait of a Cardinal . . . . . 136 10 0

Landscape and Figures . . . . . 283 15 0

1826.

*Admiral Lord Radstock.*

Titian and his Daughter, with allegorical Accessories . . . . . 173 5 0

The Virgin, with the Infant in her Arms, attended by a Magdalen . . . . . 273 0 0

An Architectural Interior, in which St. Catharine is kneeling at the Foot of a Crucifix; from the Escurial . . . . . 105 0 0

The Daughter of Herodias, with the Head of St. John; from the Aldobrandini Palace . . . 1,890 10 0

1829.

*John Robert Udney, Esq.*

The Triumph of Love; a circular picture . . . 299 5 0

1831.

*John Maitland, Esq.*

A Magdalen; from the Orleans Collection . . . 126 0 0

*George J. Cholmondeley, Esq.*

A Family Piece of three Figures . . . . . 200 0 0

1840.

*Sir Simon H. Clarke, Bart.*

Portrait of a Venetian Nobleman, in a Crimson Dress . . . . . 70 7 0

1842.

The Holy Family, in a Landscape; from the Orleans Collection . . . . . 430 0 0

1844.

*John Penrice, Esq.*

The Woman taken in Adultery . . . . . 630 0 0

*Jeremiah Harman, Esq.*

A small Portrait of a Venetian Senator . . . 22 1 0

A Boy leaning on a Bank fondling a Pigeon . . . 162 15 0

Philip II. . . . . 46 4 0

1850.

*Earl of Ashburnham.*

Portrait of the Painter in a Black Dress, with a Statuette of Venus in the background . . . £388 10 0

1856.

*Samuel Rogers, Esq.*

Charles V. of Spain, in a suite of tilting Armour; finished study for the picture in the Museum of Madrid; from the Orleans Collection . . . 204 15 0

Finished Sketch for the Apotheosis of Charles V.; from the Escorial . . . 283 10 0

1862.

A Study of Trees, for the picture of 'Peter Martyr'; a drawing in bistre . . . 4 0 0

Sir Abraham Hume, in his sketch of the 'Life of Titian,' published in 1825, relates an anecdote of the early life of this painter which reminds us of the well-known story of Cimabue discovering the youthful shepherd Giotto drawing the figure of a lamb on a stone. Giotto afterwards became a great painter—very great for the time in which he lived; yet he never attempted to free himself from the conventional type of the school he was educated in, and which is not inaptly expressed by the words of the narrative, 'drawn on stone.' Now we see in the story that Titian's intuitive feeling for the art seemed to display a different taste. Although a child under ten, yet he appears to have felt that 'colour' displays most fully the poetry and perfection of art. Thus we find Giotto *drawing a lamb on a stone*; and Titian, when a child, was discovered *painting a figure of the Virgin with the juice of flowers*. The memoranda of Titian's life afterwards date from Venice, where he had an opportunity of studying the works of Bellini and Giorgione. It is needless to add that their finest works afforded him intense pleasure, whilst in his heart he probably muttered Correggio's words, 'Anch' io sono pittore.' Certainly he had a right to do so, as he was born to perfect that beautiful style which these men invented; and Byron only pays due homage to that style when he says, 'There is none finer.' And living professors and dilettante men, if they cannot speak as Byron did when he stood before Giorgione's family group when in the Palazzo Manfrini, can yet endorse the sentiment which is expressed in his lines, and declare that there is not a finer style. We know how to gaze reverently at the mighty grandeur of Michael Angelo, Ghirlandajo, and Volterra; and we can feel most sensitively the purity and religious character of the works of Raffaele, Perugino, and Francia, as well as the tender sweetness of Correggio and Leonardo da Vinci. And yet, after all, we come back to Titian and Giorgione, and are ready to acknowledge that their style is best of all, and that Byron was right when he said, 'There is none finer.' Titian was not only a great historical and figure painter, but is highly esteemed as a landscape-painter. His landscapes are grand, effective, and poetical, and in colour are a little like Gaspar Poussin's. Some of them are very slight and imaginative, and would not interest us were it not for the fine colouring which always redeems them. He would break the deep blue of the sky with bold masses of white and yellow cloud. In the landscape part of his pictures he kept to rich transparent colours, and there is nothing 'cabbagy' about the brown and yellowish greens of the 'golden Titian.' The trees, with their curiously rounded trunks, and the woody avenues of this master are greatly admired; and when he painted the same as landscape to the figures of other masters, we all know how much these backgrounds augment the value of them. Trees with smoothly rounded stems or trunks, which are so familiar to us in Titian's works, are not the only trees which he loved to paint, but he would skillfully introduce into some of his landscapes fine examples of wood scenery, with a variety of hedge-trees and hedge-bushes. Titian was fond of representing the sun shining or playing on the grass, the effect being heightened by the powerful shadows from the tall trees. When there is no separate interest in the figures, and when they are merely introduced as accessories to the landscape, we find that they are very slightly painted, and are even rather quaint in some examples. It is just the same with the animals which he would introduce into his slight pictures and sketches; they are very quaint, yet we have no wish to alter them, or to exchange them for other kind. Besides, all of us feel that we can study Titian's slightest works with pleasure, and we can also remember that our great Reynolds had the same feeling for them; in fact, all true lovers of art must admire them, because they display such grand effects of the power of colour. John Calcar was one of Titian's pupils. De Piles and others say that he designed the heads for Vasari's 'Lives of the Painters,' as well as the anatomical figures in Vesalius's large work on anatomy. These designs are freely and boldly executed, and are quite worthy of being placed in the hands of students for the purpose of copying. For students who wish to study myography by the aid of books only, the prints in Vesalius's work will be found less useful than the small plates in the 1753 edition of M. Tarin's 'Myography'; only the plates in the former work are much larger, and in this respect are better for copying. Calcar's portraits are very good; they are painted with a great deal of vigour, and we feel that they are good likenesses. Like Moroni and Tintoretto, he was fond of black or very dark dresses for his portraits,

perhaps only relieved by a little white round the neck. The backgrounds of his pictures are quiet and simple. Paolo Farinato, one of Nicolo' Gioffino's pupils, carefully studied the works of Titian. He was grand in many of his heads, particularly in those of the Madonnas and the Bambino. Some of his female figures exhibit more of the feeling or dignity of Parmegiano than of Titian; but this is not surprising, as it will be remembered that he studied the works of other masters besides Titian. The landscape backgrounds of Farinato's works are not always pleasing; occasionally there is too much detail in the buildings. Brusasorci the elder made Titian's religious subjects his models, and his son, Felice Riccio, painted some sweet subjects from the history of our Lord, in which we can trace more of the feeling of Paolo Veronese than of Titian. We have a portrait of the elder Brusasorci, engraved by Giacomo Piccini, a Venetian engraver of the seventeenth century. G. da Santa Croce coloured some of his pictures in emulation of Titian. We are told that David Vander Plaas, when in Venice, paid particular attention to the works of Titian. There is certainly a crispness in the pencilling of his portraits which reminds us of the Venetian School; others may feel that his pencilling is more like the pencilling of the Vandyck School, but Vandyck evidently studied Titian's *modus* with great attention. It would appear that the works of Titian influenced the Spanish School; the biographer of Juan Fernandez Ximenes, called 'El Mudo,' says that Ximenes chiefly formed his style after Titian.

VEEN, MARTIN VAN, called MARTIN HEMSKERK. Born at Hemskerck, near Haarlem, in 1498; died about 1574. Pupil of John Lucas and of John Schoreel. Dutch School.

Sale in 1801.

*Earl of Besborough.*

The Transfiguration; after Raffaele . . . £13 13 0

This painter is described in the dictionaries as an imitator of Van Schoreel, and as one who adopted the Michael Angelo type to the school of his own country. Some of his works possess power and invention, but appear deficient in taste and delicacy. Schoreel was a very laborate painter; his best female figures will bear comparing with Momling's. The backgrounds and accessories of his pictures are minutely and beautifully painted.

VEENENDAEL, THOMAS VAN. See T. HALS.

VELASQUEZ, DON DIEGO. Born at Seville in 1594; died in 1660. Pupil of Francesco Herrera and of Francesco Pacheco. Spanish School.

Sale in 1801.

*Earl of Besborough.*

A Priest at the Altar . . . £35 14 0

*Sir William Hamilton.*

Portrait of a Moorish Slave . . . 40 9 0

An Infant Sleeping . . . 68 5 0

*Walsh Porter, Esq.*

St. Jerome . . . 31 10 0

*Marquis of Lansdowne.*

Portrait of a Knight of Malta . . . 191 5 0

A Child in a Cradle . . . 44 2 0

*Henry Hope, Esq.*

Portraits of a Spanish Nobleman and his Son . . . 64 1 0

*George Watson Taylor, Esq., M.P.*

Portrait of Innocent X. . . 27 6 0

*Admiral Lord Radstock.*

Portrait of the Duchess of Ossema; from Madrid . . . 257 10 0

*Charles Birch, Esq.*

Philip IV. of Spain; from the Convent of Gonsora, at Madrid . . . 54 12 0

*Lord Gwydir.*

A Study of Mules' Heads . . . 14 14 0

*Thomas Emmerson, Esq.*

Portrait of Philip IV. of Spain; from the Royal Collection at Madrid . . . 35 0 0

Ditto of Elizabeth Bourbon; from the same collection . . . 29 8 0

*Hon. Mr. Vernon.*

Portrait of Pope Innocent X. . . 32 10 0

*Earl of Mulgrave.*

Slaves released from Captivity; a sketch . . . 15 15 0

*Portrait of the King of Spain, on Horseback*

152 10 0

1837.  
*Sir G. Warrender, Bart.*  
The Prince of Asturias, when young, standing  
at the Entrance of a Palace; near him two  
Greyhounds and a Spanish Pointer . . . £410 0 0

*Lady Stuart.*  
Portrait of an Advocate in a Black Dress . . . 49 7 0

1842.  
*Earl of Upper Ossory.*  
The Painter and his Son . . . 49 7 0

1848.  
*William Wells, Esq.*  
Portrait of Prince Balthazar . . . 682 10 0

1856.  
*Samuel Rogers, Esq.*  
The Hidalgo, or Country Squire of Spain,  
smoking a Pipe; from the Orleans Collection  
Philip IV., of Spain, on a Charger; a finished  
study . . . 32 11 0  
Don Balthazar, Son of Charles IV., of Spain, on  
a Black Charger, in the Tennis Court at  
Madrid; a Cavalier, attended by a Page, and  
other Figures around . . . 220 5 0  
1,270 10

1858.  
*Colonel Hugh Baillie.*  
Portrait of Queen Marianna, of Spain . . . 246 10 0  
Full-length Portrait of the Duc d'Olivarez in a  
Black Dress and Cloak . . . 598 10 0  
Full-length Portrait of Philip IV., holding a  
Gun in his Hand, a large Dog at his Feet;  
from the Armoury at Madrid . . . 152 5 0  
The Cardinal Infanta Don Fernando, Brother of  
Philip IV., holding a Gun, and a large Dog at  
his Feet; from the same collection . . . 477 15 0  
A small Portrait of Don Balthazar, Infanta of  
Spain . . . 194 5 0

1861.  
*Charles Scarisbrick, Esq.*  
Portrait of the Duc d'Olivarez; from the Alta-  
mira Gallery and the collection of Colonel  
Hugh Baillie . . . 262 10 0

1864.  
*Earl of Clare.*  
Four Figures playing the Game of 'Monti' . . . 210 0 0

There are critics who class this master's portraits with the most successful examples of portrait art that the world has produced. Some education is necessary before one is able thoroughly to understand and appreciate the bold and imaginative style of this painter. First of all we admire the texture of his portraits; and by his broad masses of colour he made them singularly effective. The flesh tints are usually very warm in colour, and the shadows about the eyes and nostrils are also rich and transparent. There is always something peculiar about the painting of the hair and face-shadows of Spanish portraits; the pencilling is so ragged and the breadth so striking. Perhaps Velasquez was almost the only man who could produce 'light' and 'breadth' by the juxtaposition of semi-dark masses of colour. In a fine Velasquez the eyes are beautifully painted and are full of life and meaning; and the reader will see that he introduced bright touches of lake in the corners, and it is like the colour that we are accustomed to see on the full lips of his portraits. The white collars of his figures are much subdued in tone, and the dresses and backgrounds of his pictures are usually dark, yet rarely so dark as the portraits of some of his Spanish followers. Occasionally he finished the dresses of his figures very highly, introducing a profusion of jewels and ornaments. He painted the details of his portraits with less suddenness of contrast than the painters of the Zuccheri School; consequently they appear richer and more agreeable. The sketches and studies of great masters are very interesting, and we certainly feel this in regard to the semi-sketches or very slightly painted pictures of Velasquez. If an interior, he managed the perspective of the same admirably, and if we shade the eye the effect is stereoscopic. Rough as the touches are, yet they are most masterly, and we feel that every touch in such sketches is necessary; there are no idle, no unmeaning touches in them. Even the absence of colour, which we generally notice, is not disagreeable, and seems rather to add to the power and effect of the work. We occasionally meet with pictures of dead animals, or 'genre' subjects, which are ascribed to Velasquez; they possess considerable merit, and his animals remind us a little of Eyt. The style of colouring which we see in the works of Velasquez and other Spanish painters of the same time may occasionally be traced in the works of Italian painters; for instance, Jacopo da Empoli gave a semi-Spanish character to some of his pictures. Empoli's colouring is rich and good, although there is not always harmony in the arrangement of his bright draperies. And the skies of his pictures, being heavily painted, do not always recede properly. In style, Veneti's portraits remind us a little of the works of Velasquez. We are told by Bryan that Velasquez took a great fancy to the works of Louis Tristan, a Spanish artist.

The pictures of the latter decidedly possess merit, although little is known of them in this country. They are painted with a great deal of power, the 'light and shade' being exhibited in powerful contrast. They remind us of a particular period of Murillo's painting, and they also remind us of Bassano and his followers.

VELDE, ESAIS VANDE. Born at Leyden about the year 1597; died in 1648. Pupil of Peter Denyn. Dutch School.

Sale in 1836.

A Battle between the Dutch and Spaniards . . . £12 1 6

VELDE, WILLIAM VANDE, the Younger. Born at Amsterdam in 1633; died in 1707. Pupil of his father and of Simon de Vlieger. Dutch School.

Sale in 1766.

Two Drawings of Shipping . . . £2 3 0

A Sea Piece . . . 1 16 0

1706.

*Jacob More, Esq., and Mons. Liss.*

A Sea-port, with Shipping . . . 210 0 0

A Sea Engagement between the English and Dutch Fleets . . . 32 10 0

1801.

A Calm, with Dutch Boats . . . 57 16 0

Ships frozen in at Sea . . . 25 14 6

*Sir William Hamilton.*

A Sea Piece . . . 55 13 0

Ditto . . . 25 4 0

Ditto . . . 13 2 6

1802.

*Countess of Holderness.*

A Storm at Sea . . . 136 10 0

*Paul d'Aigremont, Esq.*

A Sea Fight . . . 31 10 0

A Calm, with Shipping . . . 30 9 0

*Lord Daruley.*

A small Picture of a Calm . . . 18 18 0

A Storm, with Ships in Distress . . . 43 1 0

*Duke of Bridgewater, &c.*

A Sea Shore, with Boats and Vessels . . . 52 11 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*

A Calm; from the collection of Mons. Lys, of Brussels . . . 97 13 0

A Calm . . . 111 6 0

Ditto . . . 131 5 0

— *Nesbitt, Esq.*

A Calm; from the collection of the Earl of Bute . . . 48 6 0

A brisk Gale, with Shipping . . . 12 1 6

1803.

A Pair of small Sea Pieces . . .

A View on the Texel, with a Dutch Fleet waiting to receive the Prince of Orange . . . 23 4 0

A Calm, with Boats on the Shore . . . 52 10 0

A gentle Gale . . . 49 7 0

*Walsh Porter, Esq.*

A Naval Engagement, in which Admiral Van Tromp was slain . . . 430 10 0

1804.

*— Bryan, Esq.*

A Sea Piece . . . 42 0 0

A Storm . . . 32 11 0

A fresh Breeze . . . 42 0 0

1806.

*Marquis of Lansdowne.*

A Brisk Gale . . . 131 5 0

1807.

*Edward Coxe, Esq.*

A Sea View; from the collection of Sir William Hamilton . . . 45 3 0

1813.

A Calm . . . 147 0 0

1815.

*Edward Coxe, Esq.*

A rocky Shore, with a Man-of-War at anchor; a drawing; from Mr. Greville's collection . . . 8 0 0

A Pair of Sea Views, in pen and Indian ink; from the same collection . . . 3 13 6

1816.

*Henry Hope, Esq.*

A Battle Piece . . . 21 0 0

The companion . . . 28 17 6

1819.

*Mathew Mitchell, Esq.*

Boats in a Breeze . . . 27 6 0

A Calm, with Vessels lying at Anchor . . . 351 15 0

<i>John Knight, Esq.</i>		1844.	
A Sea Piece . . . . .	£335 10 0	<i>Jeremiah Harman, Esq.</i>	
<i>John Webb, Esq.</i>		The Morning Gun . . . . .	£207 18
A Calm; from the Clos Cabinet . . . . .	6 0 0	A Storm and Shipwreck; from the collection of M. Proley . . . . .	483 10
1823.		A Sea View during a brisk Gale, with many Vessels; from the Count de Merle's collection . . . . .	1,449 0
<i>George Watson Taylor, Esq., M.P.</i>		1848.	
A Calm, with a Frigate at Anchor, &c. . . . .	409 10 0	<i>William Wells, Esq.</i>	
1824.		View on the Dutch Coast, with Fishing Boats and Figures; from Lord Vernon's collection . . . . .	215 5
<i>Ralph Bernal, Esq.</i>		A Gentle Breeze . . . . .	236 5
A Calm, with Vessels and Figures . . . . .	390 2 0	A Sea View, with Vessels . . . . .	240 10
1825.		A View on the Coast of Scheveling; from the collection of Mr. Crawford . . . . .	525 0
A Calm, with a Yacht saluting . . . . .	29 18 6	1850.	
1826.		<i>Richard Sanderson, Esq.</i>	
<i>Admiral Lord Radstock.</i>		A Breeze . . . . .	210 0 0
A 'Two-Decker' in a strong Gale; from Hart Davis's collection . . . . .	94 10 0	<i>Count de Morny.</i>	
A Pleasure Boat, and other Vessels, sailing under a gentle breeze . . . . .	63 0 0	A Coast Scene—a Calm, with a Man-of-War firing a Gun . . . . .	99 15 0
A Calm, with Vessels and Figures . . . . .	35 15 6	A Calm, with numerous Vessels . . . . .	525 0 0
1828.		Ditto . . . . .	945 0 0
<i>M. M. Zachary, Esq.</i>		1850.	
A View on the Shore of Holland; from Count Portales's collection . . . . .	226 15 0	<i>Earl of Ashburnham.</i>	
A View on the Coast on Holland . . . . .	593 5 0	A Storm, with two Men-of-War running before the Gale . . . . .	168 0 0
1829.		A Calm, with a Man-of-War saluting . . . . .	72 9 0
<i>Lord Gwydir.</i>		1850.	
Storm off a Coast . . . . .	17 17 0	<i>Samuel Rogers, Esq.</i>	
A Harbour, with Ships of War dressed to receive the Prince of Orange . . . . .	383 5 0	A Sea Piece, with two Dutch Galliot's under Sail in a strong Breeze . . . . .	112 0
A small Picture of a Naval Engagement . . . . .	26 5 0	1861.	
Ditto . . . . .	14 3 6	<i>Charles Scarisbrick, Esq.</i>	
A Calm, with Boats and a Ship saluting . . . . .	96 12 0	A Sea Piece, with Vessels and a Man-of-War under Sail in a fresh Breeze . . . . .	243 12 0
<i>Viscount Ranelagh.</i>		A Calm off the Dutch Coast, with Vessels at Anchor . . . . .	651 0 0
A Sea Piece . . . . .	32 11 0	A Calm off the Coast, with Fishing Boats at Anchor . . . . .	126 0 0
A Sea Storm . . . . .	113 0 0	1862.	
<i>Earl of Liverpool.</i>		A Study of Vessels; a drawing in colours . . . . .	2 5 0
Ship in a Storm . . . . .	24 3 0	<i>W. W. Burton, Esq.</i>	
A Harbour, with Yachts and a State Barge . . . . .	100 0 0	A Calm, with Fishing Boats . . . . .	94 10 0
A Harbour, with Yachts and other Vessels . . . . .	143 17 0	A Coast Scene, at the Mouth of a River, with a stranded Man-of-War . . . . .	212 2 0
<i>Richard Mortimer, Esq.</i>		1864.	
Vessels and Boats in a Harbour . . . . .	43 1 0	<i>Right Hon. Edward Ellice.</i>	
A Naval Engagement between the English and Dutch Fleets . . . . .	35 14 0	A Calm, with a Man-of-War and Boats at Anchor . . . . .	210 0 0
A brisk Gale, with Vessels . . . . .	95 11 0	A Sea Piece, with numerous Fishing Boats and a Yacht at Anchor . . . . .	294 0 0
<i>Thomas Emmerson, Esq.</i>		1865.	
A Sea View, with Fishing Boats, &c. . . . .	28 7 0	<i>Bryan, Esq.</i>	
A Calm, with Figures on the Shore . . . . .	103 19 0	A Calm, with Man-of-War and other Vessels . . . . .	52 10 0
1831.		It appears that the elder Vande Velde painted portraits as well as sea views, and by referring to his life it will be seen that to a certain extent he was a political painter, and there is an historical interest associated with his name; but we know not where to look for an accurate description of his style and works. One writer tells us that he was successful in painting naval engagements in black and white, which are a kind of drawings in oil-colour on paper; and another writer tells us that he designed large naval battles, which were afterwards copied by his son. William Vande Velde had a son of the same name, who, like his father, came to England, practised as a marine painter, and both he and his father enjoyed pensions from the Crown. Now, as they both enjoyed pensions from the Crown, may it not be fairly asked, Were they painters of equal merit? or are we to accept the general opinion that the elder Vande Velde was little more than a careful mechanical draughtsman, whilst the younger Vande Velde is to retain undisputed his title of 'prince of marine painters?' If we are to assume that all the pictures in the above sale notes are by the younger Vande Velde, notwithstanding that pictures ascribed to him are very differently signed, then we may observe, in speaking of his pictures generally, that he was a most tender and delicate colourist. He thoroughly understood the meaning of atmosphere in painting, his tints are silvery, and he knew exactly how to express a 'liquid touch.' As a rule, in his finest works he avoided contrasts and bright colours; his most delightful pictures have very little colour in them. The sea is grey, the foreground boats and distant vessels are grey, and, with the exception perhaps of a warm sail in the centre of the picture, the whole appears grey and colourless. Such is a description of some of Vande Velde's small thousand-guinea pictures; in exquisite simplicity of treatment they are not inferior to his most highly finished and important works. Even if they be less valuable, some of Vande Velde's little colourless pictures affords us more intense pleasure than many of his large and grand works, repre-	
<i>Hon. Mr. Vernon.</i>		The Action at Sole Bay, representing the Burning of Lord Sandwich's Ship; formerly in the possession of Mr. Walker, of Essex . . . . .	
A Calm, with Fishing Boats at Anchor . . . . .	105 0 0	A Calm, with Fishing Boats, and a Man drawing a Net . . . . .	
An English Vessel at Anchor, and other Vessels, on the Dutch Coast . . . . .	105 0 0	A Calm, with Fishing Boats at Anchor, and Vessels in the Distance . . . . .	
A Storm clearing off . . . . .	120 15 0	1840.	
<i>John Mailland, Esq.</i>		<i>William Hastings, Esq.</i>	
A Sea Piece, with Fishing Boats and Figures; from Lady Holderness's collection . . . . .	92 8 0	A Sea Shore, with Boats and Figures . . . . .	138 12 0
<i>George J. Cholmondeley, Esq.</i>		1841.	
Sea Piece, with Ships of War in a Storm . . . . .	123 18 0	<i>Sir Simon H. Clarke, Bart.</i>	
1836.		A Calm, with a Dutch Fleet at Anchor . . . . .	1,029 0 0
<i>Brook Greville, Esq.</i>		<i>Hon. Lady Stuart.</i>	
A Wreck on a rocky Coast . . . . .	47 5 0	A Sea Shore, with Fishing Boats and Vessels in the Distance . . . . .	609 10
Two Fishing Boats near a Shore, and Ships in the Distance . . . . .	141 15 0	A Calm . . . . .	19 8 6
The Action at Sole Bay, representing the Burning of Lord Sandwich's Ship; formerly in the possession of Mr. Walker, of Essex . . . . .		A Gale, with Men-of-War in the Distance . . . . .	33 12 0
A Calm, with Fishing Boats, and a Man drawing a Net . . . . .			
A Calm, with Fishing Boats at Anchor, and Vessels in the Distance . . . . .			

genting naval engagements and other scenes, in which he would introduce numerous vessels. On these pictures he bestowed so much valuable labour that almost any amount of time may be spent in studying them, and yet after all we can tear ourselves away from them less reluctantly than we can from some of his simply treated cabinet pictures. Good and valuable pictures ascribed to the younger Van de Velde vary considerably in 'quality'—nay, more, they vary considerably in *modus* and manner of colouring. These remarks apply to his figures as well as to other parts of his works; but if they vary in style, yet the figures in a true Van de Velde are always good; in some examples they are so well painted that artistically they are lovely, although they only represent Dutch fishermen and Dutch peasants. In many cases the figures are small, but occasionally the foreground ones are large and are pencilled with the firmness of Lingelbach. Now, if all the splendid Dutch sea pieces ascribed to Van de Velde the younger are really by him, it naturally excites our surprise that he should have painted so many inferior pictures during his stay in England. By saying *inferior* the writer does not intend to assert that they are bad pictures, but he simply means that they are very inferior to the beautiful works which he has been attempting to describe. The views which the younger Van de Velde painted in England are generally signed on the back of the canvas; the writer has seen one dated as late as 1703. Although well painted, yet these English specimens are usually thin in texture and rather dull or gritty in colour, and are not much esteemed in the market; still during his stay in England the painter met with favour and encouragement; his works were admired at court, and his likeness was taken by Kneller, the court painter. When we look at the vignette which Campo Weyerman, a contemporary of Van de Velde, has prefixed to the life or rather sketch of the works of the elder Van de Velde, we cannot help feeling that there is some uncertainty in regard to the identifying of the two painters. After all, the finest specimens may be by the elder Van de Velde, and the less important examples, including what are commonly called the 'English pictures,' may be given to the younger Van de Velde. Anyhow, the dates on some of these 'English pictures,' as already noticed, show that they are by the younger Van de Velde. Supposing that Van de Velde the younger never painted anything better than these 'English pictures,' still we must not forget to notice that they were admired by many marine painters, and his style may be traced in the works of Monamy, Brookings, and in a few of the works of Dominic Serres. There was also an artist of the name of Woodcock, who used to copy and imitate Van de Velde's 'English pictures' very successfully; there is a good specimen of Woodcock's painting at Gopwell, the seat of Earl Howe. Amongst the imitators of Van de Velde's 'English pictures' we may notice an artist who signed his pictures 'H. S.' He was fond of representing stormy seas, and painted the rigging with a nice steady hand. J. B. Bouttat's rocky coast scenes may be classed with the works of the Van de Velde School. His foreground boats and figures remind us most of Van de Velde. His touch is rather coarse, but is not without spirit, and he was happy in representing effects of sunshine. A. D. Smist was another painter of the same class, and was most successful in his skies. When speaking of the honours conferred upon the Van de Velde, we ought to mention that their rival, Backhuysen, likewise received many attentions. We read that he was visited by more kings and princes than any artist of his time; amongst others, by Peter the Great, of Russia, and the King of Prussia; the former, we are told, particularly delighted to see him paint.<sup>1</sup>

<sup>1</sup> Peter the Great was always famous for the interest which he took in the progress of science and art. In the biography of Joanna Koerten, a Dutch paintress, we read that he visited Amsterdam to see her portraits and landscapes, which were cut out of paper, most likely in a very ingenious manner. Great taste is occasionally displayed by amateurs in this species of art. A female relative of the writer makes beautiful designs of figures and flowers on paper, and afterwards cuts them out with singular precision and rapidity, the same serving for stove-papers and other ornaments. And some of us may remember the kind of valentine watch-papers, which were so prettily cut out by ladies of the early part of the present century. When speaking of art of this kind, we naturally think of Smith's 'poker-pictures' and Zobel's 'sand-paintings'; and doubtless there are many other varieties of mechanical pictures, if we may so term them. We may notice, for example, Des camps' clever little pictures made of minute pieces of coloured straw. In reference to the same subject, we may observe that Houbraeken gives an interesting account of Mademoiselle Koeze's method of painting with silk floss. Her performances in this way were so curious that she was called the 'Sorceress.' We are told that she died in 1692. Mosaic art is the finest species of mechanical painting, and the reader will find some interesting information on this subject in Gullicke's 'Painting Popularly Explained.' The ancient art of tapestry and all other varieties of needle-work pictures may be classed with the above works. But the different varieties of stained-glass painting, pictures on china, &c., must be classed with enamels, unless the stained-glass window or picture be composed like a mosaic of sepa-

VELDE, ADRIAN VANDE. Born at Amsterdam in 1639; died at Amsterdam in 1672. Pupil of Jan Wynants. Dutch School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
A small upright Landscape, with Cattle . . . £39 9 0

1801.  
A Landscape . . . 21 0 0

*Sir William Hamilton.*  
A Landscape, with Figures and Horses . . . 22 1 0

1802.  
*Countess of Holderness.*  
View of a Wood at the Hague . . . 57 15 0  
A small Landscape, with Cattle and Figures . . . 84 0 0  
Landscape on the Banks of a Canal . . . 55 13 0  
View on the Sea Coast, near Scheveling . . . 142 15 0  
Landscape, with Cattle and Figures . . . 315 0 0  
Landscape, with Cows and Sheep . . . 210 0 0

Landscape, with Cattle and Figures; from M. Poullain's collection . . . 21 0 0

*Lord Darnley.*  
The Wood at the Hague, with Cattle . . . 30 9 0  
A Landscape, with Cattle and Figures; from Baron Nagle's collection . . . 61 1 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Landscape, with Cattle; from M. Geuldermeister's collection . . . 147 0 0  
Landscape and Cattle . . . 115 10 0  
Ditto, the companion . . . 167 10 0

*Walsh Porter, Esq.*  
Landscape, with Cattle and Figures . . . 50 8 0  
Cattle Watering . . . 117 12 0  
A Cattle Piece . . . 30 9 0

1807.  
*Edward Coxe, Esq.*  
A River View, with Figures and Cattle; from the Holderness Collection . . . 74 11 0

1813.  
Landscape, with Abraham and Isaac. Bought in at . . . 100 16 0

1815.  
*Edward Coxe, Esq.*  
A Drawing in red chalk of a Cow . . . 2 14 0

1816.  
*Henry Hope, Esq.*  
A Landscape, with Cattle . . . 38 17 0  
Ditto . . . 31 10 0

1819.  
*John Knight, Esq.*  
A Cattle Piece. Bought in at . . . 283 10 0

*Mathew Mitchell, Esq.*  
A small Landscape, with Figures . . . 32 11 0

1821.  
*Marchioness of Thomond.*  
Landscape, with Cattle . . . 54 12 0

1826.  
*Admiral Lord Railstock.*  
A small Landscape, with a Cavalier, and a Peasant watering a Cow and a Sheep . . . 37 5 6  
A Landscape, with Cattle and Figures . . . 92 8 0

1828.  
*M. M. Zachary, Esq.*  
Landscape, with Cattle and Figures of a Shepherd and Shepherdess . . . 252 0 0

*Charles Birch, Esq.*  
A Landscape, with Cattle and Figures; from the Malmaison Gallery . . . 82 19 0

1820.  
*Thomas Emmerson, Esq.*  
Landscape, with Figures and Sheep; from Mr. Rynder's collection, at Brussels . . . 84 0 0  
A Shepherd and Shepherdess in a Landscape, with Cows, Sheep, and Goats . . . 315 0  
Landscape, a Park Scene, with Deer, Sheep, Horses, and Figures . . . 189 0 0

1831.  
*John Maitland, Esq.*  
Landscape, with Peasants and Cattle . . . 202 10 0

1832.  
*John Ewer, Esq.*  
An upright Landscape, with Cattle and Figures . . . 451 10 0

rate pieces of coloured glass; then it must be arranged with the former class, as a species of mosaic.

1833.  
*Chevalier Sebastian Erard.*  
A Landscape, with a Road through the Archway  
of a Ruined Chapel; a Peasant on Horseback,  
Cows, &c. . . . . £82 19 0

1836.  
*Brook Greeville, Esq.*  
An upright Landscape, with Cattle and Figures;  
formerly in the Holderness Collection, and  
afterwards in that of Mr. Ewer. . . . . 593 5 0

*Sir Charles Bagot, G.C.B.*  
Cows and Sheep in a Landscape . . . . . 112 7 0

1838.  
*M. M. Zachary, Esq.*  
Landscape, with a Grey Horse and Figures . . 169 1 0

1840.  
*Sir Simon H. Clarke, Bart.*  
A Woman milking a Cow, and a Shepherd  
lying down by her side; a Cow and a Group  
of Sheep reposing in the Shade . . . . . 316 10 0  
Landscape, with Peasants and Cattle passing a  
Ford; from the collection of M. Robit . . . . 798 0 0

1843.  
*William Wells, Esq.*  
A Meadow, with three Cows and Two Goats . . 220 0 0

*Richard Sanderson, Esq.*  
A Landscape, with Cattle and Sheep; a Milk-  
maid carrying a Pail . . . . . 68 5 0  
The Stadtholder at the Ménage . . . . . 137 11 0

*Count de Morny.*  
A View of Scheveling, with Boats and Figures . 110 5 0  
Cattle, in a Landscape; in the Background, near  
some Ruined Buildings, a Peasant is romping  
with a Young Girl . . . . . 892 10 0

1861.  
*Charles Scarisbrick, Esq.*  
A Landscape, with a Man on a White Horse, a  
Female in a Red Dress, and a Boy with Sheep  
and a Dog . . . . . 69 6 0  
A Cavalier on a prancing White Horse before a  
Stable, at the Door of which a Gentleman and  
a Boy are standing . . . . . 212 2 0

Some writers tell us that this eminent painter was a younger son of William Vande Velde senior. We might naturally infer that the two marine painters and Adrian were relations, as they painted in conjunction; yet Bryan and a still older authority—viz., Campo Weyerman—assert that there was no family connection between Adrian and the two other Vande Velde. William and Adrian Vande appear to have painted in conjunction some views of the coast of Scheveling, but we are told by Adrian's biographer that he received his first instructions in painting from Jan Wynants, under whose care he made such rapid progress that the wife of Wynants was heard to exclaim, 'Wynants een Meester is geboren.' Adrian Vande Velde certainly possessed an extraordinary genius for painting animals and figures, in which he far surpassed his master; yet the writer does not feel that he was greater than Wynants in the landscape part of his works. Adrian Vande Velde is best remembered as a painter of small pastoral landscapes and park scenes, as well as the figure and cattle painter in the works of various artists. But he did not always paint cabinet pictures. Pilkington writes:—'In the Roman Catholic church at Amsterdam is an excellent painting by him of "The Descent from the Cross," with figures half as large as life; and in the same edifice are several other pictures, taken from the sufferings of Christ.' The reader may remember that Karel du Jardin, a painter of very similar taste to Adrian Vande Velde, occasionally amused himself by going from his own style completely and painting historical subjects on the scale of life. Again, Adrian Vande Velde would sometimes change his style, as in Mr. Perkins's large picture, formerly called 'The Ferry Boat,' until, on cleaning the picture, 'glories' or 'nimbi' were discovered round the heads of the principal figures in the boat, which proved that the subject was intended to represent 'The Flight into Egypt.' The cattle in this picture are very clever, notwithstanding that they are so much larger than he generally painted them; and there is a great deal of breadth and beauty in the treatment of the landscape part. As a painter of figures and animals on a very small scale Adrian Vande Velde was greater than all the Dutch and Flemish masters of his day. The life and spirit which he has given to figures and animals often not more than an inch in height or in length are sometimes marvellous, and may be most favourably studied in the finest works of Vander Heyden and Ruysdael, especially in the pictures of the former. As a cabinet landscape-painter Adrian Vande Velde's works vary considerably in interest and 'quality'; some of the most pleasing are his views of parks thickly wooded with young trees, under the shade of which are generally a few horses and figures. The practice of inserting figures into the landscapes of other artists has been followed by many painters, both in old times and in our own day. Thus, Houbraken tells us that Duvenede and

Kerckhove were in the habit of inserting figures into John Vander Leepe's landscapes. And he also informs us that N. Leyssens was employed, in the same way as Carlo Maratti and Francks, to paint nymphs, and other fancy figure subjects, as centres for the flower wreaths of Hlarding, Boschaert, and Verbruggen. And Descamps says that Roos and Rugendas would sometimes insert figures into Felix Meyers's landscapes.

VENERQUIS, GIUSEPPE.

Sale in 1827.  
Fruit and Flowers . . . . . £1 1 0

VENETI. See VELASQUEZ.

VENIUS, OTHO. See RUBENS.

VENNE, ADRIAN VANDER. See JOHN GEORGE VAN VLIET.

VENUSTI, MARCELLO. Born at Mantua in 1515; died in 1576. Pupil of Perino del Vaga and of Michael Angelo. Tuscan School.

Sale in 1813.  
The Holy Family, with St. John . . . . . £53 0 6

1830.  
*Sir Thomas Lawrence, P.R.A.*  
Christ driving the Money-changers out of the  
Temple; from a design of Michael Angelo's;  
from the Borghese Palace . . . . . 220 10 0

The small copies and imitations of Michael Angelo by this master are works of great interest and value. We are told that some of his copies were made under Michael Angelo's direction. Copies by known masters of world-famed pictures must always be valuable. As an example of this kind of thing, we may mention Marco d'Oggione's famous copy of Leonardo da Vinci's 'Last Supper.' D'Oggione's copy is of the size of the original; and we are informed that he was a scholar of Leonardo da Vinci's, and that the picture was painted before the original was injured. We are further informed that it was painted about 1510 for the refectory of the Certosa of Pavia; that it was brought to this country by a person of the name of Jones, and exhibited publicly, but the exhibition was not a success, and the picture was subsequently purchased by Sir Thomas Lawrence for the Royal Academy at the small sum of £300. Venusti's small copies are highly and beautifully finished, but his own compositions are not free from faults. Still Venusti's touch is firm and masterly, and he was particularly successful in the arrangement of bright colours, such as ultramarine and golden tints. Cesare Arctusi is also mentioned in the dictionaries as a successful copyist, particularly in imitating Correggio.

VERBECK (or VERBECK), PETER. Flourished about the middle of the seventeenth century. Dutch School.

Sale in 1833.  
Horse, in a Landscape . . . . . £3 15 0

VERBOKEYN.  
Sale in 1829.  
An upright Landscape, with Figures . . . . . £5 5 0

VERBOOM, A. Flourished about the middle of the seventeenth century. Dutch School.

Sale in 1821.  
*John Webb, Esq.*  
A Skittle Ground . . . . . £39 18 0

1822.  
*Marquis of Bute.*  
A Landscape and Figures . . . . . 38 5 6

1824.  
*Sir Mark Masterman Sykes, Bart.*  
A Traveller, in a woody Landscape . . . . . 66 0 0  
A Landscape with Figures . . . . . 16 5

1829.  
*Lord Gwydir.*  
Landscape, with a River winding through a  
Wood . . . . . 42 0 0

A Landscape with Figures . . . . . 6 16 6

This master's woody landscapes are very clever. Some of them remind us of the brown and rather coarsely painted examples of Wynants; and the figures, if by the hand of Verboom, may be compared to the inferior figures of Lingelbach. Verboom was particularly happy in his representations of sunny banks, and his trees are usually richly coloured. It is not unlikely that at times he made Ruysdael his model. It would appear that there were many painters in the seventeenth century who adhered to the Verboom style, but we rarely meet with any followers of that type in the eighteenth century. The writer can remember one painter—viz., Verburg—who painted in the first half of the eighteenth century, and preserved in his river views much of the feeling of De Vries and Verboom, but it may be noticed that some of his trees are pencilled with a firmness and precision which are more like Paul Brill and other Flemish painters of that time.

VEBRUGGEN (or VER BRUGGEN), GASPAR PETER.  
Born at Antwerp in 1608; died in 1720. Flemish School.

Sale in 1801.

— *Slade, Esq.*  
A Garland of Flowers . . . . . £2 3 0  
VERBYSH.

Sale in 1801.

— *Slade, Esq.*  
A Pair of Landscapes and Figures; style of  
Teniers . . . . . £2 12 6

VERDUSSEN, JOHN PETER. Flourished about the middle  
of the eighteenth century.

Sale in 1802.

A Pair of Landscapes . . . . . £1 7 0

A Pair of small Landscapes, on copper . . . . . 3 10 0

VERELST (or VERHELST), HERMAN. Flourished in the  
latter part of the seventeenth century. Flemish School.

Sale in 1801.

— *Slade, Esq.*  
A Fruit Piece . . . . . £1 13 0

1802.

A Flower Piece . . . . . 7 7 0

A Flower Piece . . . . .

1810.

— *Sir H. T. Gott.*  
A Flower Piece . . . . . 7 17 6

1811.

— *Henry Hope, Esq.*  
A Group of Flowers . . . . .

1821.

— *Marchioness of Thomond.*  
A Group of Flowers . . . . . 5 0 0

1826.

— *Lady Holland.*  
A Pair of Flower Pieces . . . . . 3 15 0

Bryan refers to four painters of the name of Verelst—viz., Simon, Herman, Cornelius, and Maria. Simon painted portraits and flowers; Herman painted history as well as fruit and flowers; we are told that his son Cornelius painted similar subjects; and Maria painted portraits on a small scale. Simon Verelst's portraits are best known; his ladies are habited in the manner of Sir Peter Lely, and are neatly and delicately finished. He appears to have been fortunate with his models, and we usually associate pretty portraits with this painter. He was particularly fond of introducing flowers in his portraits. We expect to see them in the hands of his ladies, or else vases of flowers in the backgrounds of his pictures. We meet with flower and fruit pieces which are ascribed to the members of this family. They possess considerable merit, and are carefully finished, a little in the manner of Mignon. There was a Dutch family of the name of Hardime, who painted in the latter part of the seventeenth and middle of the eighteenth century. Some of R. Hardime's flower pieces remind us a little of Verelst, only his manner of introducing a sky or architecture as background is rather different. There was also a painter of the name of J. Verelst, who may or may not have been one of the same family. He painted in the latter part of the seventeenth century, but his name is not mentioned in the dictionaries. Like Simon Verelst, he was fond of painting flowers in his portraits. His pictures are nicely finished, and there is some analogy between his style and that of old Arthur Devis. He excelled in painting the hands, and was not afraid of bright colours. We find brilliant ultramarine and other gay tints in his pictures. There was another portrait-painter of the name of W. Verelst; and the reader is further referred to the note on Van Elst in this work. Henry Gascar's neatly finished portraits bear some resemblance to Simon Verelst's. Gascar's colouring is bright or showy, like the colouring of the Mignard School, but his pencilling is rather weak and wiry.

VERENDAEL, N. Born at Antwerp in 1639; died in 1717.  
Flemish School.

Sale in 1802.

A Flower Piece . . . . . £6 16 6

1803.

— *Earl of Godolphin.*  
Three Pictures of Flowers and Insects . . . . . 3 15 0

VERKOLIE, NICHOLAS. Born at Delft in 1673; died at  
Amsterdam in 1746. Pupil of his father, John Verkolie.  
Dutch School.

Sale in 1802.

— *Countess of Holderness.*  
A Musical Party . . . . . £79 16

1802.

A Conversation; Candle-light . . . . . 2 0

1803.

A Musical Conversation . . . . . 25 4

1813.

— *M. La Fontaine.*  
The Interview between Dido and Æneas at  
Carthage . . . . . £26 5 0

1822.

— *Marquis of Rute.*  
A Milkmaid and her Lover . . . . . 21 10  
A young Peasant and his Wife at their Fireside . . . . . 20 9  
A Girl with a Candle at a Window . . . . . 16 5

1821.

— *Charles Scarsbrick, Esq.*  
Boreas and Orithyia, with a Group of Nymphs,  
on the Bank of a River . . . . . 33 1 6

There were two Verkories—viz., John and Nicholas—and both of them painted portraits, mythological subjects, and conversations. Their pictures are highly and delicately finished, and are much admired by some collectors. They were engravers as well as painters. Bryan speaks of John Verkolie as one of the earliest engravers in mezzotinto in Holland. In reference to this subject the reader is referred to Evelyn's little work on the history of engraving, and to his remarks on Prince Rupert's mezzotinto engravings. There is a clever little mezzotint print of a dog lying down, by the hand of Verkolie.

VERMEULEN, ANDREW. Born at Dort in 1763; died at  
Amsterdam in 1814. Pupil of his father, Cornelius Ver-  
meulen. Dutch School.

Sale in 1813.

— *Clay, Esq.*  
A Winter Scene, with Figures skating . . . . . £8 5 0

1825.

A Frost Piece, with Figures skating . . . . . 9 0 0

1827.

Figures on the Bank of a River, and an Over-  
shot Water-mill; the companion . . . . . 17 17 0

A Frost Piece, with a Horseman halting at a  
Toll, and Figures driving Cattle . . . . . 21 0 0

1839.

A Frost Piece, with a Child in a Sledge drawn  
by a Goat . . . . . 8 8 0

1802.

— *William Cor, Esq.*  
Market Scene, by Candle-light . . . . . 10 10 0

Most of this artist's works are frost pieces; they are pleasing in effect, and are finished in rather an elaborate manner. He occasionally painted warm landscapes, in which he would introduce cattle and figures. In such examples the best painting is usually seen in the animals, which are very clever; but he was less successful in the trees, foliage, and skies.

VERNET, CLAUDE JOSEPH. Born at Avignon in 1714;  
died in Paris in 1789. Pupil of Bernardino Fergione.  
French School.

Sale in 1796.

An Italian Seaport . . . . . £26 5 0

1801.

A Seaport—Sunset . . . . . 6 16 6

Ruins and Figures . . . . . 26 5 0

An Italian Landscape, with Figures; the com-  
panion . . . . . 26 15 6

— *Sir William Hamilton.*

Sketch of a Calum . . . . . 20 5

A Sea Piece . . . . . 37 16

1802.

A Sea Storm . . . . .

A Moonlight View of a Seaport in Italy . . . . .

— *Duke of St. Athans.*

A Sea Storm . . . . . 73 10

View of the Town of Nogent, in Champagne . . . . . 120 15

The companion . . . . . 100 0

A Seaport . . . . . 25

A Pair of Seaports; a Storm and Calm . . . . . 47

— *Duke of Bridgewater, &c.*

A Landscape, with Figures, representing a Land  
Storm . . . . . 31 10 0

Morning; View in the Mediterranean . . . . . 99 15 0

A River View, with Rocks and Waterfall . . . . . 110 5 0

— *Sir Simon Clarke, Bart., and George Hibbert, Esq.*

A Pair of Cabinet Landscapes . . . . . 38 18 0

An Italian Seaport . . . . . 79 16 0

Ditto, the companion; a Storm . . . . . 64 1 0

1803.

— *Neesbitt, Esq.*

A Sea View, with Figures . . . . . 36 15 0

Evening; the companion . . . . . 16 16 0

A Storm . . . . . 117 0 0



A Rocky Scene, with a Cascade and Figures . . . . .	1842	0	0
A Seaport, with Vessels and Figures . . . . .	63	0	0
An Italian Seaport . . . . .	19	19	0
— <i>Dorellis, Esq.</i> . . . .	1804.		
A View of Tivoli . . . . .	61	19	0
— <i>Marquis of Lansdowne.</i> . . . .	1806.		
A Sea Storm . . . . .	152	5	0
A Moonlight Scene . . . . .	53	11	0
A Sea Shore in the Mediterranean . . . . .	194	5	0
A Land Storm . . . . .	236	5	0
— <i>Sir George Pouncefote, Bart.</i> . . . .	1809.		
A Sea Storm . . . . .	16	10	0
— <i>M. La Fontaine.</i> . . . .	1813.		
A View in the Bay of Naples . . . . .	87	3	0
— <i>John Webb, Esq.</i> . . . .	1821.		
Moonlight on a Lake, with Fishermen . . . . .	126	0	0
— <i>Viscount Cremorne.</i> . . . .	1827.		
A Seaport, by Moonlight . . . . .	56	14	0
Interior of a Cathedral . . . . .	20	9	6
The Bathers . . . . .	40	19	0
— <i>Richard Mortimer, Esq.</i> . . . .	1828.		
View of the Castle of St. Angelo . . . . .	25	4	0
— <i>John Maitland, Esq.</i> . . . .	1831.		
A Pair of River Scenes, with Fishermen . . . . .	31	10	0
A Pair of Views near Tivoli . . . . .	42	0	0
— <i>Alexander Day, Esq.</i> . . . .	1833.		
A Sea Storm on a rocky Coast, and Figures drawing a Boat on Shore; from the Piombino Palace . . . . .	52	10	0
— <i>Alexander Day, Esq.</i> . . . .	1833.		
A View of Tivoli; from the Piombino Palace . . . . .	35	14	0
— <i>William Eadale, Esq.</i> . . . .	1833.		
A Dutch Man-of-War in an Italian Seaport . . . . .	40	0	0
A Storm off a Rocky Coast . . . . .	43	1	0
— <i>Sir Simon H. Clarke, Bart.</i> . . . .	1840.		
A Storm, with Vessels stranded near the Pharos and Harbour-gate of Genoa . . . . .	157	10	0
— <i>Marquis of Camden, K. G.</i> . . . .	1841.		
A Sea Shore on the Coast of Italy . . . . .	33	2	6
— <i>Count de Moruy.</i> . . . .	1848.		
View of a Seaport in Italy; from the collection of the King of Bavaria . . . . .	78	15	0
— <i>Charles Scarisbrick, Esq.</i> . . . .	1861.		
A Storm off a Rocky Coast . . . . .	22	1	0
— <i>Right Hon. Edward Ellice.</i> . . . .	1864.		
A Coast Scene, with Vessels and Figures . . . . .	64	1	0

Vernet's name is familiar to all, but, as his pictures have always been much admired, many have imitated them, so that now, as a rule, Englishmen often find it difficult to name his works with certainty—that is, with the view of separating them from imitations. Vernet's compositions are remarkably pleasing, and we know what good engravings are made from them. He had great command over his pencil, and we are fond of carefully examining the ships and other objects which he introduced into his works, because they are touched in with such singular neatness and precision. Although admired as a painter of stormy seas, which are always difficult to paint, yet his best execution is not always seen in the painting of the water. Sometimes the weakest part in a work of Vernet's is the open distant sea. He could not paint the waters of the horizon in the delightful way that Claude did; there is even an opacity or want of perspective in the distant waters of some of Vernet's sea pieces. The colouring of the landscape part of his works reminds us a little of Locatelli and Van Lint, yet it is less heavy than the colouring of the former; there is more atmosphere in Vernet's works. Vernet generally painted with a dry and crisp touch, yet it is not a heavy touch. His skies have a great deal of colour in them;

we find a variety of tints and shades in the clouds. — his seas have a good deal of colour in them; his bluish-green water rarely looks pale or faded. Lastly, in the rocks we find a great variety of tints, and between the masses of yellow and brown rock are little mounds of bright green moss and foliage. His large and most valuable works are mostly views of seaports on the Mediterranean; many of them are bright sunny pictures, with a fine Claude-like effect, and are much esteemed, not only in France, but in England and other countries. Vernet often painted small pictures, which in 'quality' are not inferior to his large works. Notice, for example, some of his small pastoral subjects, and it will be seen how full of daylight they are. Also the figures in his cabinet pictures often please us, because they are so charmingly graceful, so 'Watteau-like.' Some of his cabinet pictures are very small indeed, and he occasionally painted on snuffboxes. As already stated, we meet with clever imitations of Vernet. Some of Wallaert's views on the Mediterranean are a good deal like Vernet's works; only, as a rule, his figures are clumsy compared with Vernet's. Gericault, the horse-painter, and the painter of the well-known picture of 'The Wreck of the Medusa,' in the Louvre, studied under Carle Vernet, Joseph Vernet's son. Few places have been painted more frequently than Mount Vesuvius. G. La Croix painted the mountain in eruption; his neat and careful style reminds us a little of Vernet. There was also an artist of the name of Deyh Crois, who painted in the latter part of the last century; the figures in his seaports are prettily finished. Simon Mathurin Lantara was a French landscape-painter of the same period as Vernet. His subjects, however, are less classical, not so Claude-like, as Vernet's. He was particularly fond of painting mountainous river scenery, and introduced into the same a great deal of detail or finish. As already remarked, Vernet occasionally painted on the lids of snuffboxes; Gould tells us that a painter of the name of Joachim Klingstadt spent much of his time in painting small pictures on snuffboxes, for which he received extravagant prices; he died in 1734.

**VEROCCHIO** (or **VERROCCHIO**), **ANDREA DEL**. Born at Florence in 1432; died at Venice in 1483. Pupil of Donatello. Tuscan School.

Sale in 1844.

*Jeremiah Harman, Esq.*  
The Virgin supporting the Infant on a Balustrade covered with Drapery . . . . . £105 0 0

1856.

*Samuel Rogers, Esq.*  
Portrait of an Italian Lady; the Arms of the Soderini Family of Florence in the background . . . . . 194 5 0

**VERONESE, ALESSANDRO.** See **TURCHI**.

**VERONESE, PAOLO.** See **CAGLIARI**.

**VERRIO, ANTONIO.** See **LE BRUN**.

**VERSCHULET.**

Sale in 1828.

A Naval Engagement in the Levant . . . . . £1 11 6

**VERSCHURING, HENRY.** Born at Gorcum in 1627; died at Dort in 1690. Pupil of Theodore Govertz and of John Both. Dutch School.

Sale in 1803.

*Walsh Porter, Esq.*  
Going out a Hawking . . . . . £40 10 0

1861.

*Charles Scarisbrick, Esq.*  
The Sack of a Town, the Church of which is in Flames; Monks and a Nun are kneeling before a General on a White Horse . . . . . 11 11 0

A View in Rome, with the Church of Trinita di Monte and the Fountain of the Piazza di Spagna; numerous Figures assembled round a Chariot . . . . . 57 15 0

**VERSTEG** (**VERSTEGG**, or **VERSTEIGH**), **MICHAEL**. Born at Dort in 1756; died about 1840. Dutch School.

Sale in 1816.

*Henry Hope, Esq.*  
A Woman holding a Candle . . . . . £11 0 6

Stanley compares the works of this painter to Janssen's and Schalcken's. His sunny landscapes, with cattle, appear like imitations of Cuyp.

**VERTANGEN** (or **VERTANGE**), **DANIEL**. Born at the Hague in 1598. Pupil of Cornelius Poolemburg. Dutch School.

Sale in 1802.

*Countess of Holderness.*  
The Riposo . . . . . £7 16 6

1803.

The Finding of Moses . . . . . 8 8 0

Bacchanalians . . . . . 7 7 0

1824.

St. Jerome in a Landscape . . . . . 2 0 0

Nymphs in a Cavern . . . . .	1825.	£6 10 0
<i>Lady Holland.</i>	1820.	
Nymphs bewailing the Death of Adonis . . . . .		5 5 0

See POELEMBURG for some remarks on this painter.

VERTUE, GEORGE. Born in London in 1684; died in 1756. English School.

Sale in 1801.

*Earl of Besborough.*  
Head of Sir Isaac Newton . . . . . £5 5 0

The reader will find an interesting notice of this draughtsman and engraver in Bryan's 'Dictionary of Painters and Engravers.' Some of William Derby's elaborate drawings in water-colours after the old masters remind us a little of Vertue's; Derby finished his drawings in a very delicate manner. The reader will find an account of him in Ottley's Supplement to Bryan's Dictionary.

VIANI, G. M. See SOLIMENA.

VICO.

Sale in 1839.

*William Mellish, Esq.*  
Oriental Figures hawking near a River . . . . . £13 13 0

VICTOR (or VICTOOR), JAN. Flourished about 1640. Dutch School.

Sale in 1801.

— *Slade, Esq.*  
Abraham putting away Hagar . . . . . £1 16 0

*Paul d'Aigremont, Esq.*  
Cattle and Peasants on the Banks of a Canal . . . . . 3 13 6

1813.  
A Farrier and Fortune-teller . . . . . 9 9 0

1822.  
*Marquis of Bute.*  
A Pork Butcher . . . . . 47 5 0

A Dentist . . . . . 58 10 0

1827.  
Coriolanus; a composition of many figures . . . . . 10 10 0

1828.  
The Presentation in the Temple . . . . . 4 8 0

1829.  
*Lord Gwydir.*  
Susannah and the Elders . . . . . 31 10 0

1833.  
Abraham and Isaac . . . . . 7 7 0

Dutch Peasants; from the collection of the Marquis of Bute . . . . . 84 0 0

The Village Dentist; from the same collection . . . . . 94 10 0

1836.  
Abraham entertaining the Angels . . . . . 9 9 0

A Philosopher . . . . . 3 0 0

A Landscape, with a Farmhouse, Cattle, and Figures . . . . . 38 17 6

1861.  
*Charles Scarisbrick, Esq.*  
A Party of Peasants and Females in a Boat, landing before the Door of a Cabaret . . . . . 32 11 0

A Pedlar seated near a House, with a Box of Wares, and surrounded by Figures . . . . . 126 0 0

According to Stanley, there were several painters of this name, and the sale notes seem to favour his statement. The best known examples of Victor usually represent landscapes, with conversations of peasants, and we expect to see in one part of the picture a fine display of vegetables or plants. We occasionally meet with boldly painted pictures of live animals and still life, which remind us a little of Fyt, and are ascribed to another member of this family. There are also interiors, with figures merry-making, by Victor; they are smoothly painted and warmly coloured, and the heads in them are almost equal to De Hooze.

VIDAL, C.

Sale in 1862.

A Drawing, in colours, of Flowers . . . . . £0 10 0

There were several painters of this name, as the reader will see by referring to Stanley's edition of Bryan's 'Dictionary of Painters.'

VIGNELA.

Sale in 1812.

*Charles Lambert, Esq.*  
The Last Supper . . . . . £86 2 0

VINCENT, JOANNES.

Sale in 1833.

*Chevalier Sebastian Erard.*  
Christ delivering the Keys to St. Peter . . . . . £215 5 0

Besides the painter referred to in the above sale note,

there was a French painter of the name of André-François Vincent, who flourished in the latter half of the eighteenth century, and painted historical subjects; and in our Norwich or Old Crome School, in the early part of the present century, we had a painter of the name of George Vincent. The reader will find a short notice of him in Ottley's Supplement to Bryan's 'Dictionary of Painters,' and in Smith's 'History of the British Institution.' We are told that Turner admired his works very much, and most people admired the examples which were exhibited in the International Exhibition of 1862.

VINCI, LEONARDO DA. Born at Vinci in 1452; died at Cloux in 1519. Pupil of Andrea Verocchio. Tuscan and Milanese Schools.

Sale in 1801.

*Earl of Besborough.*  
Portrait of Mona Lissa . . . . . £53 11 0

*Sir William Hamilton.*  
Six Cartoons for the Heads introduced in the picture of the 'Last Supper' . . . . . 30 15 0

A Laughing Boy, with a Plaything in his Hand . . . . . 1,365 0 0

— *Slade, Esq.*  
Six original Heads; cartoons; from Sir W. Hamilton's sale . . . . . 22 4 0

1802.  
Virgin, Child, and St. John . . . . . 162 10 0

*John Udney, Esq.*  
The Columbine; from the Orleans Collection . . . . . 105 0 0

1803.  
*Walsh Porter, Esq.*  
The Virgin and Child . . . . . 840 0 0

1804.  
— *Borellia, Esq.*  
Virgin and Child . . . . . 178 40 0

1805.  
The Daughter of Herodias receiving the Head of St. John; from the Barberini Palace . . . . . 1,008 0 0

1806.  
*Marquis of Lansdowne.*  
An upright Picture of the Virgin, the Infant Saviour, St. John, and St. Elizabeth . . . . . 194 5 0

1816.  
*Henry Hope, Esq.*  
St. John . . . . . 129 3 0

1819.  
*John Knight, Esq.*  
The Virgin and Child . . . . . 115 10 0

1827.  
The Infant Christ and St. John seated on two Cushions . . . . . 106 1 0

1829.  
*John Robert Udney, Esq.*  
A Female with a Columbine; from the Orleans Collection . . . . . 105 0 0

1836.  
*John Parko, Esq.*  
Salvator Mundi . . . . . 100 0 0

1838.  
*William Esdaile, Esq.*  
The Infant Saviour, seated in a Cavern and pointing to a Red Cross; from Fonthill Abbey . . . . . 99 15 0

*M. M. Zachary, Esq.*  
Portrait of a Young Lady as Pomona . . . . . 93 9 0

1861.  
*Charles Scarisbrick, Esq.*  
The Daughter of Herodias; from the Barberini Palace . . . . . 388 10 0

Collectors are now almost as sceptical about the easel pictures of this great master as they are about the cabinet works or oil-paintings of Michael Angelo. The result of all this is that every year we feel more and more in the dark respecting his works. The reason assigned for our knowing so little about Leonardo da Vinci's pictures in this country is that some of his pupils were painters of great power and talent; they worked under his direction, and were indebted to him for their most beautiful designs, whilst the caposcuola, by reason of his numerous avocations, could spare but little of his valuable time for that elaborate style of painting which is regarded as one of the chief beauties of his school. Even if this be so, it is still consoling to know that there are a few works which are considered authentic beyond dispute; and, besides, there are many cartoons and drawings extant which display delightfully the power and taste of this learned painter. We find great originality in the designs of Leonardo da Vinci. He was Raffaele's senior by many years, but at the same time he was Raffaele's contemporary. Still there is nothing in his works to lead us to

believe that he was indebted to Raffaele. Notwithstanding that he was educated with the same motives and taste for religious art, he contrived to preserve, as it were, the nationality of his own school, and to become the master of a distinct type. Even if we are disposed to give 'the palm' to the school of his rival, still we do not feel our veneration for the works of this great master and his gifted pupils to be lessened or weakened in any way by the comparison. And the reason is this: we are not comparing the works of a successful imitator or follower with those of his master, but our subjects of comparison are the representatives of two of the most important of the schools of Italy; and it is wonderful that they were able to perfect such beautiful types wholly independent of each other. The works of Leonardo da Vinci are solidly painted and firmly pencilled. His pictures appear to be most highly finished, yet we cannot easily understand his method, for neither the trembling 'stipple' nor the patient 'blending' is visible. He bestowed great labour on the face-shadows of his pictures, and we may expect to find a certain degree of coolness in the same. Solidity or firmness of pencilling is one of the most satisfactory signs of originality in works ascribed to this master, and this determination or vigour of touch ought not to be found only in the heads; but we must look for the same style of painting in the draperies; they should be solidly painted and brilliant, without much apparent dependence on 'glazing.' In some satisfactory examples the surfaces appear to be smooth; in others a gritty or mineral texture is noticeable.

VINCK, J. See VINCKENBOOMS.

VINCKENBOOMS, DAVID. Born at Mechlin in 1578; died about 1629. German School.

Sale in 1816.

*Henry Hope, Esq.*  
Landscape and Figures . . . . . £2 12 6

1822.

*Marquis of Bute.*  
A Village Feast . . . . . 2 5 0

1834.

*Mrs. West.*  
Landscape, with Figures stalking Deer . . . . . 2 8 0

The large works of this painter are fine examples of elaborate painting. His landscapes remind us a little of Paul Bril's, only there is less refinement and delicacy in Vinckenboom's manner of finishing; still we find the foliage and foreground plants modelled or worked up in the same distinct and curious manner. He was fond of introducing in his pictures small figures, either engaged in hunting or skirmishing. In most examples they are coarsely painted, and rather injure the merit of his works. Bryan speaks of landscapes by this painter in which are represented religious subjects; perhaps the figures in those examples are by some other painter. Stanley refers to J. Vinck as a landscape-painter of the Vinckenbooms and Paul Bril class. The writer would compare his brown river views to the Van Goyen School. His name appears to be Vinck, although it is sometimes spelt Winck.

VINNE, JAN VANDER. Born at Haerlem in 1663; died at Haerlem in 1721. Pupil of Jan Van Hughtenburg. Dutch School.

Sale in 1830.

Ruined Houses on the Skirts of a Town in Holland, with Figures . . . . . £5 5 0

1832.

A Camp Scene . . . . . 2 2 0

There were several painters of the name of Vander Vinne. One of them painted religious subjects, which he treated in rather a quaint or whimsical manner. He introduced a great deal of red in his pictures. There is a clever print of Vincent Vander Vinne; the portrait is represented as an engraving fastened to a wall.

VINNE, LAWRENCE VANDER. Born at Haerlem in 1658; died in 1729. Pupil of his father, Vincent Lawrenz Vander Vinne. Dutch School.

Sale in 1836.

A Flower Piece; from Lord Hampden's collection . . . . . £13 2 6

VISENTINI, —. See ZUCCARELLI.

VISSINELLI, ED.

Sale in 1811.

*Henry Hope, Esq.*  
Bathsheba with two Attendants . . . . . £21 0 0  
Susanna and the Elders . . . . . 21 0 0

VITE, TIMOTEO DELLA. See VANNUCCI.

VITELLI.

Sale in 1803.

*Robert Thistlewaite, Esq.*  
A Pair of Landscapes, with Figures . . . . . £2 5 0  
A View of St. Mark's Place . . . . . 4 8 0

VITRINGA, WIGERUS. Flourished about the middle of the seventeenth century. Dutch School.

Sale in 1766.

Two coloured Drawings of Seaports . . . . . £2 2 0

VIVIANI. See CODAGORA.

ULFT, JACOB VANDER. Born at Gorcum about 1627; died about 1679. Dutch School.

Sale in 1811.

*Henry Hope, Esq.*  
View of an Italian City . . . . . £32 11 0

1823.

*George Watson Taylor, Esq., M.P.*  
A View without the Walls of a Town in Italy, with Figures, &c. . . . . 147 0 0

1827.

View of the Colosseum and other remains of Antiquity, with Figures . . . . . 13 13 0

1832.

*Sir George Duckett, Bart.*  
Fishermen on a River beneath the Walls of a Fortified Town in Holland . . . . . 5 10 0

The works of this painter are scarce. He was fond of painting Italian towns and market-places, and would crowd into his pictures an immense number of minute figures, which are finished very highly and prettily. His pictures class well with Ferg's works, only Vander Ulft's are more elaborately finished.

VLIEGER, SIMON DE. Born at Amsterdam about the year 1612. Dutch School.

Sale in 1801.

A Sea View, with a Pier . . . . . £27 16 0

1802.

*Wm. Beckford, Esq., of Fonthill.*  
The Harbour of Scheveling . . . . . 52 10 0

A Sea View, with Shipping, on the Coast of Holland . . . . . 6 6 0

*Paul d'Aigremont, Esq.*  
A View near Scheveling . . . . . 8 8 0

View of the Strand at Williamstadt, with the Fleet of King William in the distance . . . . . 26 5 0

*Lord Darnley.*  
View of Scheveling . . . . . 8 8 0

*Duke of Bridgewater, &c.*  
A Fresh Gale . . . . . 18 18 0

1803.

*Richard Walker, Esq.*  
A Sea Piece . . . . . 13 13 0

1806.

*Marquis of Lansdowne.*  
A Sea View . . . . . 11 11 0

1813.

*— Clay, Esq.*  
A Sea Piece . . . . . 7 17 6

1815.

*W. Comyns, Esq.*  
Vessels becalmed at the Mouth of a Harbour . . . . . 14 3 6

1823.

*George Watson Taylor, Esq., M.P.*  
A Harbour, with Boats . . . . . 181 15 0

1826.

*Admiral Lord Radstock.*  
View in the Scheldt, with Fishing Boats and Vessels . . . . . 61 2 0

1827.

*Duke of Bedford.*  
View of a Harbour, with Ships, &c. . . . . 58 16 0

1829.

*Earl of Liverpool.*  
View of the Strand at Scheveling, with Boats and Figures . . . . . 32 11 0

*Richard Mortimer, Esq.*  
A Fish Market on the Sea Shore, with Boats and Figures . . . . . 9 10 6

1832.

*George Watson Taylor, Esq., M.P.*  
A Sea Shore, with Men careening a Stranded Vessel . . . . . 15 15 0

1859.

*Hon. Edmund Phipps.*  
The Beach at Scheveling, with Figures . . . . . 34 13 0

1861.

*Charles Scarisbrick, Esq.*  
A Sea Piece, with Frigates and other Vessels under Sail in a Breeze . . . . .

We do not know from whom this painter received instruction, but, judging from his style, it is not unlikely that he was a pupil of Van Goyen's. He painted with very few tints, but his pictures are truthful and pleasing. He was happy in giving expanse or distance to his sea views, and this he generally managed without making the horizontal line high. He preferred painting on long or wide panels. His representations of rough water are capital, and Stanley compares them to Ruysdael's marine views.

VLIELT, JOHN GEORGE VAN. Born at Delft in 1610. Pupil of Rembrandt. Dutch School.

Sale in 1829.

*Sir John Thorold, Bart.*

An Old Woman warming her Hands over a Chafing Dish . . . . . £2 5 0

1832.

*Sir George Duckett, Bart.*

Two Beggars in conversation . . . . . 6 16 6

1810.

*Sir Simon H. Clarke, Bart.*

Portrait of a Man in a Hat and Feathers . . . . . 36 15 0

This painter was a clever designer, and his humorous and distorted figures of beggars are well known to collectors. Adrian Vandervinne occasionally painted humorous subjects, but he is better known as a painter of Flemish battle pieces. The perspective of his landscape backgrounds is very good.

VLIELT, HENRY (or HENDRIK VAN). Born at Delft in 1608; died in 1646. Pupil of William Van Vliet. Dutch School.

Sale in 1823.

*Rev. Edward Balme.*

Interior of a Church at Delft . . . . . £38 17 0  
Interior of a Dutch Church . . . . . 8 18 6

1827.

Interior of a Church in Holland . . . . . 10 10 0

1836.

*Sir Charles Bagot, G.C.B.*

Interior of the Old Church at Delft . . . . . 36 15 0

The church pieces of this artist are better known than his portraits, and are works of considerable merit.

VOGELSAND, J.

Sale in 1802.

*Duke of Bridgewater, &c.*

An upright Landscape, with Figures . . . . . £6 6 0

This artist's name is written 'Vogelsand' in the above sale note, but he appears to have spelt his name 'Vogelsand.' He was probably a Dutch painter of the eighteenth century; and some of his cattle pieces are painted in such a slight and sketchy manner that we may almost call him the Dutch Gainsborough. He introduced lavender tints and vermilion in the distant scenery and skies of his pictures, and his green foliage is very agreeable.

VOLAIRE, LE CHEV.

Sale in 1802.

*Guy Head, Esq.*

An Italian Seaport . . . . . £7 7 0

1840.

*Sir Simon H. Clarke, Bart.*

Conflagration of an Hospital near Baie, with Figures directing the Removal of the Sick in Boats . . . . . 22 11 6

There is no account of this artist either in Bryan's 'Dictionary of Painters' or Otley's Supplement. This may seem surprising, as he was a painter of considerable talent, only at the same time we may notice that his works are very scarce. His style and manner of pencilling remind us of Verniet; but Volaire's chief power is seen in his manner of representing the eruptions of Vesuvius by night, or in conflagration scenes generally.

VOLK.

Sale in 1801.

Card-players . . . . . £12 1 6

VOLLEVENS, JOHN. See NICHOLAS MAES.

VOLTERRA, DANIELO DI. See MICHAEL ANGELO BUONARROTI.

VOS, MARTIN DE. Born at Antwerp in 1531; died in 1603. Pupil of his father, Peter de Vos, and of Francis Floris. Flemish School.

Sale in 1813.

— *Clay, Esq.*

The Banquet of Damocles . . . . . £6 15 0

Bryan refers to five painters of the name of De Vos, and Stanley adds some more to the number. The works of Martin are good examples of the 'transition period' of Flemish art. Some of his compositions of the Holy Family are treated in a semi-symbolical manner. He was a careful studier of design, and spent much labour on the drawing of his figures. This careful execution is not confined to the drawing of the heads and hands, but we find similar

attention bestowed on the folds of the draperies, and on the accessories generally. As a rule, he selected plump and full-faced models to paint from, whilst Francis Floris's figures are generally tall and thin.

VOS, PAUL DE. Born at Alost about the year 1600; died in 1654. Flemish School.

Sale in 1823.

*Rev. Edward Balme.*

Dogs and a Bear . . . . . £18 7 0

Paul de Vos was an admirable imitator of Snyder's. For further information respecting the De Vos family, the reader is referred to Stanley's edition of Bryan's 'Dictionary of Painters.'

VOS, SIMON DE. Born at Antwerp in 1603. Pupil of Rubens. Flemish School.

Sale in 1802.

The Descent from the Cross . . . . . £19 8 6

The Descent from the Cross . . . . . 18 7

VOS, COR DE.

Sale in 1801.

— *Slade, Esq.*

Head of Gerard John Vossius . . . . . £9 9 0

1804.

— *Bryan, Esq.*

A Portrait . . . . . 6 0 0

VOS, A. DE.

Sale in 1836.

*Samuel Rogers, Esq.*

A Gentleman seated Reading . . . . . £9 19 6

VOSTERMAN (or VORSTERMAN), JOHN. Born at Bommel in 1643; died in 1699. Pupil of Herman Zachtleven. Dutch School.

Sale in 1810.

*Sir H. T. Gott.*

A Pair of Views in Flanders . . . . . £9 9 0

1827.

*John Dent, Esq.*

A View on the Rhine . . . . . 22 1 0

Ditto . . . . . 17 17 0

1832.

A Frost Piece, and the companion . . . . . 3 15 0

This painter's manner of colouring is singularly bright; he painted the skies with deep ultramarine, and the distant scenery with similar brilliancy. The landscape part of his pictures is richly coloured, but does not appear heavy, and his sandy or gravelly roads are not unlike Huisman's. The small figures in Vosterman's pictures are nicely finished, but there is no reason for supposing that they are by Adrian Vande Velde. The lessons which he received from Zachtleven do not seem to have influenced his style or works in any way.

VOUET, SIMON. Born at Paris in 1582; died at Paris in 1641. Pupil of Lawrence Vouet. French School.

Sale in 1801.

— *Borellis, Esq.*

Madonna and Child. . . . . £15 15 0

1808.

*Sir Giles Rooke.*

Abraham turning away Hagar . . . . . 19 8 6

1820.

*Samuel Tansley, Esq.*

The Entombment . . . . . 23 0 0

Vouet painted portraits, but he is better known by his subjects from the life of our Lord. He painted in a light and delicate manner. Many of his figures are particularly graceful; and his works have always found admirers. We have an engraving of this painter, in a ruff and cloak, by P. Bouttats, junior.

VOYS, ARY DE. Born at Leyden in 1641; died in 1698. Pupil of Nicholas Knaifer and of Abraham Vanden Tempel. Dutch School.

Sale in 1827.

A Woman presenting a Goblet of Wine . . . . . £15 4 6

1829.

*Thomas Emmerson, Esq.*

A Toper holding a Jug . . . . . 5 15 6

1818.

*William Wells, Esq.*

A Man and Woman, with Fish . . . . . 4 10 0

1861.

*Charles Scarsbrick, Esq.*

Two Peasants seated under an Archway; a Seashore seen in the background . . . . . 25 4 0

An Officer in a Cuirass and Crimson Velvet Hat / and Feather, seated, smoking . . . . . 42 0 0

We are told that this painter's father was a musician, and

it was his intention that his son should follow the same profession; but it appears that he preferred painting to music. His highly finished pictures class very well with *Mieris's*, and he was fond of painting musical subjects.

VRANCX, SEBASTIAN. See PAUL BRIL.

VREE, NICOLAS DE. See ALST.

VRIES, JOHN RENTER DE. Flourished about the middle of the seventeenth century. Dutch School.

Sale in 1802.

*Wm. Beckford, Esq., of Fonthill.*

View of a Village . . . . . £4 11 6

1803.

*Walsh Porter, Esq.*

Woody Landscape, with Figures . . . . . 12 12 0

Ditto . . . . . 12 1 6

1827.

A Landscape, with a Winding Road . . . . . 19 19 6

1828.

Woody Landscape, with a Cottage . . . . . 8 8 0

1829.

*Lord Gwydir.*

A small woody Landscape . . . . . 8 8 0

1833.

Figures, with Sheep in a Wood . . . . . 7 15 0

1861.

*Charles Scarisbrick, Esq.*

An upright Landscape, with a Ruined Building among Trees, and Figures on the Road . . . . . 6 6 0

1862.

*W. W. Burdon, Esq.*

Landscape, with Buildings and Figures . . . . . 22 1 0

1863.

*John Allnutt, Esq.*

A wooded Sandbank . . . . . 10 10 0

Bryan and Stanley give notices of several painters of the name of De Vries. John Fredeman and Adrian de Vries are best known as perspective and architectural painters. John Renier de Vries was an admirable painter of woody landscapes in the manner of Waterloo. His compositions are excellent, and are worthy of the best period of Dutch landscape-painting. Some of his scenes represent winding roads between sandy banks, whilst in the distance perhaps a village or the spire of an old church, which is like the

spire that we usually see in the distance of Van Uden's pictures. He painted the foliage with less impasto than Waterloo, and in his best examples it is more like the pencilling of Ruysdael. We not unfrequently meet with views of old castles and other buildings by this painter; they are most likely his early works, but they possess considerable merit. He spent a great deal of time in working up the brickwork and accessories of them, and we are reminded of his neat manner of painting old palings and foreground plants in his later works. The equestrian figures and groups of beggars which we see in his best pictures are most likely by Lingelbach, or some other figure-painter. As already remarked, there were several painters of the name of De Vries, and their works are probably sometimes confounded. There were also other Dutch landscape-painters of the seventeenth century, whose works class well with De Vries's; some of them followed the same style of painting very closely.

VRISE, G. DE. Flourished in the middle of the seventeenth century.

Sale in 1815.

*W. Comyns, Esq.*

A Festoon of Grapes, Figs, 'Quinces, and other

Fruits . . . . . £7 7 0

A Group of Fruit and Vegetables . . . . . 5 5 0

VROOMANS, NICHOLAS. See BERGHEM.

URSULA.

Sale in 1827.

An Interior, with a Woman sewing . . . . . £22 1 0

UTREWAAL. Painted in the early part of the seventeenth century.

Sale in 1836.

*Sir Charles Bagot, G.C.B.*

Mars and Venus . . . . . £5 5 0

UTRECHT, ADRIAN VAN. Born at Antwerp in 1599; died at Antwerp in 1651. Flemish School.

Sale in 1840.

*William Hastings, Esq.*

Diana, with Dogs and Game . . . . . £13 13 0

The works of this master are scarce, and they also appear to be 'unequal.' Comparisons have been made between his works and Snyder's, but their styles are not analogous. Van Utrecht excelled in painting live birds, and particularly in his representations of large and powerful birds.

VYLERT, —. See VANDER HELST.

## W

WAGENSHEIM.

Sale in 1833.

A Pair of Allegorical Subjects . . . . . £5 7 6

WALKER, ROBERT. Painted in the middle of the seventeenth century. English School.

Sale in 1806.

*Marquis of Lansdowne.*

Portrait of Oliver Cromwell . . . . . £6 6 0

1823.

*George Watson Taylor, Esq., M.P.*

Portrait of Evelyn . . . . . 108 5 0

Ditto of William Lord Russell, when a Youth . . . . . 16 16 0

1827.

*Robert Grave, Esq.*

His Own Portrait . . . . . 5 5 0

1832.

*George Watson Taylor, Esq., M.P.*

Portrait of John Evelyn . . . . . 25 4 0

On the whole, this painter's works reminds us more of Dobson than of any one else, yet he would sometimes imitate Vandyck in his way of placing the hands. His portraits are thinly painted; still they are effective, and he was fortunate in many of his subjects. We find in his pictures thin reddish strokes of colour about the eyes and shadows of the nose, and his flesh shadows are rather brown. It may be noticed further that he was happy in throwing a pleasing glow over his portraits; there is a warmth about them which is very agreeable. He would sometimes place behind his portraits rich green curtains, and, like Dobson, he was successful in painting armour. Gould says that Parry Walter, a painter of still life, was one of Walker's pupils. He tells us further that Walter was considered a good judge of pictures, and had the care of the Royal Collection.

WALLIS.

Sale in 1801.

*Sir William Hamilton.*

View of a Cascade in Abruzzo . . . . . £10 10 0

WALSCAPPELE (or WALSCAPEL), JACOB. See MIGNON

WALTON, HENRY. See ARTHUR DEVIS, Sen.

WANDEIDGS, B. See BANCK.

WATERLOO, ANTHONY. Painted in the middle of the seventeenth century. Dutch School.

Sale in 1802.

A Landscape . . . . . £3 0 0

A small Landscape . . . . . 4 14 6

A Landscape, with Figures . . . . . 7 0 0

A Landscape . . . . . 7 0 0

1803.

A Woody Scene, with Stags . . . . . 16 16 0

1810.

*Sir H. T. Gott.*

Landscape, with Buildings and Figures . . . . . 94 10 0

1813.

— Clay, Esq.

Landscape with Figures . . . . . 12 0 0

Landscape and Figures. Bought in at . . . . . 200 0 0

1819.

Landscape . . . . . 5 10 0

1827.

*Robert Grave, Esq.*

A Woody Scene, with a Peasant attending his

Flock . . . . . 11 1 6

1829.

*Richard Mortimer, Esq.*

A Woody Scene, with Cattle and Figures . . . . . 21 0 0

1830.

A woody Landscape, with pastoral Figures . . . . . 5 5 0

1842.

An upright woody Landscape, with Peasants

driving Sheep on a Road . . . . . 5 15 6

1848.

*William Wells, Esq.*

Small woody Landscape . . . . . 17 17 0

1863.

*Robert Craig, Esq.*

Grand woody Landscape, with Figures . . . . . 34 10

Woody Landscape, with Figures . . . . . 34 13 0

Waterloo's etchings are better known than his pictures; it is hardly necessary to say that the former are greatly admired by collectors. Were we only to judge of the talent of the painter from them, we might naturally conclude that his pictures could not be inferior to Ruysdael's and Hobbema's. As he was not in the habit of signing his pictures, his works are not so well known or authenticated as the landscapes of many of his contemporaries; but, judging from most of the pictures which are believed to be by him, or are ascribed to him, we conclude that as a painter he was not equal either to Ruysdael or Hobbema. Still many of them are excellent works, and they class very well with De Vries's pictures. When he painted on wood, we notice that the panels are thinly primed, and the foliage is painted with great precision, and with fat sharp touches of colour, the impasto of which may be felt by gently passing the finger over the surface. Some describe his touch by saying that he painted with a 'liquid pencil.' In his woody compositions he would sometimes represent the sun shining between the trees in an agreeable manner; in such examples the stems and trunks are painted with rather light colour—with yellow ochre and brown—as though they were affected by the warm atmosphere which plays about them. We may describe his manner of colouring as simple, the brightest tints in the foliage appearing to consist of little more than yellow ochre tempered with blue and white. His skies vary in 'quality,' but, as a rule, they are not equal to Ruysdael's, although some of Waterloo's heavy white clouds are nicely managed. Waterloo was happy in his manner of separating the trunks of the trees in his small woody landscapes, and there is a pleasing variety of tints in the barks of the same. Sometimes he would introduce in his landscapes a slaty-coloured pond, or a rivulet, in the style of Ruysdael. Although Waterloo was in the habit of inserting figures and cattle into his pictures, yet he was not great as a figure-painter; he seems to have experienced some difficulty in painting them, and this remark may be illustrated by searching for the *pentimenti*, which are not uncommon about his figures and animals. A Dutch artist of the name of P. Van As painted landscapes a little in the style of Waterloo. They are well composed, but thinly painted, and the figures and horses in them are poor.

WATSON, —. See J. JACKSON, R.A.

WATTEAU, ANTOINE. Born in Valenciennes in 1684; died at Nogent, near Vincennes, in 1721. Pupil of Gillot. French School.

Ladies Bathing . . . . . Sale in 1802. . . . . £22 1 0

Marquis of Lansdowne. 1806.  
A Conversation . . . . . 14 14 0

Edward Cox, Esq. 1815.  
A Study of Women; a drawing from the Spencer Collection . . . . . 5 2 6

John Webb, Esq. 1821.  
The 'Minuet de la Tour' . . . . . 51 9 0  
The companion . . . . . 44 2 0

Marchioness of Thomond. 1827.  
A Conversation; a small sketch . . . . . 18 18 0  
Scene from Molière's Comédie Ballet of 'M. de Pourceaugnac' . . . . . 8 8 0

A Repas Champêtre . . . . . 33 12 0

1828.  
Earl of Carysfort.  
A Masquerade, and a Musical Conversation; a pair; small . . . . . 63 0 0

1829.  
Thomas Emmerson, Esq.  
A Garden Scene, with Figures in Masquerade Landing on the Island of Cythera; a poetical composition . . . . . 31 10 0  
105 0 0

John Webb, Esq. 1839.  
A Fête Champêtre . . . . . 46 4 0  
A Conversation Champêtre . . . . . 31 10 0

1841.  
Marquis of Camden, K.G.  
An Encampment; a sketch . . . . . 40 9 0  
A Garden Scene; a Lady accompanied by a Gentleman and a little Girl . . . . . 50 8 0

Lady Stuart. 1844.  
A Fête Champêtre . . . . . 100 10 0  
A Female embroidering, an Old Woman spinning, and two Children at play . . . . . 216 15 0

Jeremiah Harman, Esq.  
A Fête Champêtre . . . . . 42 0 0  
A Masquerade Scene . . . . . 37 16 0

1848.  
'Le Lorgneur,' a composition of six Figures . . . . . £90 15 0

Count de Morny.  
'La Conversation,' a composition of two figures . . . . . 08 5 0  
'Le Lorgneur,' a musical Conversation of a Lady and two Gentlemen; from the cabinet of Mons. de Julienne . . . . . 136 10 0  
'Les Champs Élysées,' from the collection of Cardinal Fesch . . . . . 1,050 0 0  
'Le Repas de Chasse,' from Cardinal Fesch's collection . . . . . 760 10 0

1856.  
Samuel Rogers, Esq.  
A Lady and Gentleman, and a Group of four Children, in a Landscape . . . . .  
A Group of five Figures in Masquerade Dresses; from the Earl of Carysfort's collection . . . . .  
A Concert; from the Earl of Carysfort's collection . . . . . 183 15 0  
A Lady, in a Red Dress, seated on a Bank, a Cavalier playing on a Lute at her side . . . . . 147 0 0  
A Party of Cavaliers and Ladies seated on a Bank, near a Statue . . . . . 147 0 0

1850.  
Hon. Edmund Phipps.  
A Conversation Champêtre . . . . . 105 0 0  
The companion . . . . . 101 17 0

1862.  
Three Drawings—viz., a Man Seated, a Study of Figures, and a Garden Scene . . . . . 2 5 0

Both the style and compositions of this painter are well known; still there is much confusion in connection with the certifying of his works, and we find few who are willing to believe in the numerous pictures which bear his name. His pictures and sketches appear to have been copied and imitated by his skilful pupils. Watteau painted with greater freedom and in a slighter manner than his followers, whilst his drawing is very masterly, and may be studied to advantage by examining the painting of the hands as well as the draperies and accessories. His scenes are wonderfully real, and the different characters are delineated with so much spirit, and with such perfect ease, that we can readily feel that we are enjoying the company of the gay people before us—that we are, as it were, in the garden with them.

WATTS.  
Sale in 1839.  
A woody Landscape, with Cottages . . . . . £5 10 0

WEBBER, JOHN, R.A. See ABBOTT.  
WEDSERMAAS. Sale in 1827.

F. H. Standish, Esq.  
Interior of a Church at the Hague, with Figures . . . . . £6 5 0  
WEENIX, JOHN BAPTIST. Born at Amsterdam in 1621; died in 1660. Pupil of John Mierck, of Abraham Bloemaert, and of Nicholas Mooljaert. Dutch School.

Sale in 1806.  
Sir George Yonge, Bart.  
A Scaport, with Figures and Cattle . . . . . £79 16 0

1813.  
M. La Fontaine.  
The Departure of the Prodigal . . . . . 37 16 0

1825.  
A pastoral Dance in a Landscape, with Goats and Sheep . . . . . 62 10 0

1830.  
The Prodigal Son . . . . . 42 0 0

Viscount Hampden.  
Architectural Ruins, with Figures and Animals . . . . . 35 4 0

1832.  
George Watson Taylor, Esq., M.P.  
An ancient Temple in Ruins, with Italian Peasants . . . . . 6 16 6

1861.  
Charles Scarsbrick, Esq.  
A Peasant and a Woman playing with a Dog at the Base of a Column, a Cavalier in the background . . . . . 35 14 0

1864.  
An Italian Landscape, with Cattle and Figures . . . . . 20 5 0

Weenix the elder employed his pencil on a variety of subjects, and he was particularly fond of painting scaports, and would introduce in the foregrounds of the same lofty buildings, or the ruins of ancient palaces. Variety in art is delightful and acceptable, yet, as a rule, ruined arches and tall Corinthian columns rarely make the best compositions; and, besides, in his pictures of this class he generally introduced too much colour about the stonework and courtyards. Most of his pictures are very sunny, and he managed such effects remarkably well. The figures in his pictures are clever, although he did not spend much labour on them. In most examples the live and dead animals exhibit greater talent than the figures, and there is no proof that his son

assisted him in painting them. The animals in his pictures are beautifully finished, and are quite little pictures of themselves. His dogs are often painted in the spirited manner of Abraham Hondius.

WEENIX, JAN. Born at Amsterdam in 1644; died in 1719. Pupil of his father, John Baptist Weenix. Dutch School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
Dead Game and Fruit . . . . . £52 10 0

*Countess of Holderness.*  
Fowls and Fruit . . . . . 94 10 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Dead Game . . . . . 81 18 0  
Ditto; from the collection of M. Geldermeister. . . . . 54 12 0  
Ditto . . . . . 67 4 0

1803.

*Richard Walker, Esq.*  
A Dead Cock, with Fruit, &c.; from the Holderness Collection . . . . . 72 9 0

1806.

*Marquis of Lansdowne.*  
Dead Game, in a Landscape . . . . . 58 16 0

1813.

*M. La Fontaine.*  
Dead Game and Implements of the Chase . . . . . 67 4 0

*John Willett Willett, Esq.*  
Dead Game . . . . . 24 3 0

*Earl of Upper Ossory.*

A Dead Hare, and Fruit, in a Garden Scene . . . . . 31 10 0

1831.

*Hon. Mr. Vernon.*  
A Dead Peacock and other Birds, in a Garden . . . . . 65 2 0

1836.

*Sir Charles Bagot, G.C.B.*  
A Dead Hare and Partridges, in a Landscape . . . . . 59 17 0  
A Dead Swan and Peacock; from the collection of M. Gevers, of Rotterdam . . . . . 189 0 0

1837.

*Sir G. Warrender, Bart.*  
A Dead Pheasant and Partridges . . . . . 36 15 0

1840.

*Sir Simon H. Clarke, Bart.*  
A Dead Peacock suspended from a Tree, with Grouse and other Birds on a Stone Slab . . . . . 21 0 0  
A Garden Scene, with a Dead Deer, Birds, &c. . . . . 152 5 0

1844.

*Jeremiah Harman, Esq.*  
A Dead Hare and Partridges, with Sporting Implements, in a Landscape . . . . . 95 1 0  
A Dead Cock and other Birds lying at the Foot of a Pedestal; from the Holderness Collection . . . . . 76 13 0

1848.

*William Wells, Esq.*  
Dead Ducks and other Birds lying at the Foot of a sculptured Pedestal, in a Garden Scene . . . . . 40 19 0  
A Dead Partridge and other Birds . . . . . 42 0 0

*Count de Morny.*  
A Landscape, with a Dead Hare, a Dead Heron, and various other Objects . . . . . 273 0 0

1861.

*Charles Scarisbrick, Esq.*  
A Dead Doe and Heron, in a Garden Scene; a Dog looking on . . . . . 157 10 0

1864.

*Earl of Clare.*  
A Dead Hare hanging to a Tree, a Group of Flowers near . . . . . 378 0 0

As a painter of dead animals Jan Weenix has never been surpassed by any of the old Dutch masters. He was a fine draughtsman; his colouring is rich and agreeable, and his pencilling is most masterly, perhaps too masterly in some examples—that is to say, the mouths of the fawns and other animals are finished with a decision of touch which approaches to severity. We know that elaborate finish and exquisite precision of touch represent difficult styles, and are dangerous instruments, but Weenix appears to have loved high finish, and when indulging in it he managed it very dexterously in most of his works. His landscape backgrounds, in which are introduced figures and animals painted with bright sunny colours, are not unlike the terrace backgrounds of Melchior Hondcooter's pictures. Sometimes the pleasantness of Weenix's pictures is interfered with by the introduction of life-sized figures, which appear to intrude, and are not always very well painted. We feel that Weenix's pictures of living animals, and particularly his pictures of dead animals, are so excellent, so perfect of their kind, that we do not look for figures in them. Every

little bird in them is a picture of itself; and even the powder-flask, which is almost sure to be in one corner, and the other accessories, are so well painted that they never fail to interest us. Consequently a large figure in a Weenix is almost as out of place as a portrait of the size of life would look in one corner of a flower piece by Van Huysum. Weenix occasionally introduced masses of flowers in his pictures, and sometimes he painted fruit pieces. He painted both very nicely, but we must go back to his pictures of dead game if we wish to study to advantage the power and quality of his pencilling. It would appear that several artists imitated the style and beautiful finish of Weenix. A painter of the seventeenth century, of the name of Lehnuberger, worked up his pictures of dead animals in the elaborate manner of Weenix, but they do not possess the 'quality' of the master whom he imitated. Stanley speaks very highly of Ferguson's pictures of dead birds, and compares them to Weenix's. The writer feels that, although delicately and prettily finished, they are rather wanting in power. Theodore Valckenburg was a pupil of Weenix. He painted clever pictures of dead game with pretty landscape backgrounds in Both's sunny manner. His pictures likewise remind us of Fyt and Vander Aelst. As a rule, Valckenburg's live animals are inferior to his dead ones.

WELLS, J. See JERVAS.

WERF, ADRIAN VANDER. Born near Rotterdam in 1659; died in 1722. Pupil of Cornelius Picolett and of Egion Vander Neer. Dutch School.

Sale in 1801.

*Earl of Beshborough.*  
A Magdalen at Devotion . . . . . £31 10 0  
St. Jerome . . . . . 36 15 0

1802.

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Hercules between Virtue and Pleasure; from M. Geldermeister's collection . . . . . 204 15 0

1803.

Venus and Cupid . . . . . 105 0 0

*Walsh Porter, Esq.*

Infant Faun crowning the Fine Arts; from the Robin and Le Brun Collections . . . . . 89 5 0  
Boys feeding Birds . . . . . 43 1 0

1811.

*Henry Hope, Esq.*  
The Roman Charity . . . . . 215 5 0

1813.

*John Willett Willett, Esq.*  
Bathsheba; from the collection of Sir Gregory Page . . . . . 22 1 0

*Henry Hope, Esq.*

A Magdalen . . . . . 32 11 6  
A Nymph and Shepherd . . . . . 20 9 6

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*W. N. Hewett, Esq.*  
The Nativity . . . . . 81 18 0

1821.

*John Webb, Esq.*  
Adam and Eve lamenting over the Dead Body of Abel . . . . . 117 12 0

1823.

*George Watson Taylor, Esq., M.P.*  
Oval Portrait of Himself . . . . . 105 0

1831.

*John Maitland, Esq.*  
A Nymph and Satyr reposing under a Rose-tree; from the Geldermeister Collection . . . . . 44 2 0

*George James Cholmondeley, Esq.*  
The Genius of Painting attended by Cupids . . . . . 27 6 0

1838.

*William Estaille, Esq.*  
Boys, with a Bird's Nest, under a Ruined Arch; from the Earl of Beshborough's collection . . . . . 75 12 0  
St. Jerome kneeling in Devotion at the Entrance of a Cavern; from the Earl of Beshborough's collection . . . . . 34 13 0

1850.

*Earl of Ashburnham.*  
Portrait of the Painter, holding a Miniature of his Wife and Daughter . . . . . 126 0 0

1863.

*John Alnutt, Esq.*  
Eve plucking an Apple from the Tree; Adam seated beside her, holding an Apple in his Hand . . . . . 53 11 0

1864.

*Earl of Clare.*  
A Group of Children beneath an Arch; from the collections of the Duke de Pruslin and the Earl of Beshborough . . . . . 113 8 0

Adrian Vander Werf occasionally painted portraits, but, as a rule, he preferred painting fancy subjects, generally selecting those which admitted of the introduction of nude figures. He not unfrequently painted subjects from the Old and New Testaments. His pictures of the Holy Family are very pretty, although his Madonnas have not the innocent simplicity of Albano's and Carlo Maratti's. His manner of execution is similar to Egton Vander Neer's, and he spared no pains in the working up of his fancy pictures, particularly his mythological subjects. Many of them are curiously and beautifully finished, and are like a species of enamel-painting. When seen with other pictures in a gallery the works of Vander Werf appear singularly light and brilliant, for he aimed at producing powerful contrasts of 'light and shade.' His portraits are smoothly painted and delicately finished, the flesh tints being warm and yellow in tone, and blended very gradually with the rich brown shadows. It may be noticed further that the flesh shadows of Vander Werf's portraits are similar to those of Schalcken's life-sized figures. Vander Werf's portraits would be better if they were not so smooth, if we could see in them more impasto, more texture; but he was successful in giving them an air of dignity or rank. His brother, Peter Vander Werf, appears to have imitated his style with considerable success. The female figures and cupids, or infants, in Peter Vander Werf's allegorical subjects are very prettily painted. He bestowed great pains on the management of the contours and the finishing of the extremities. The landscape backgrounds of his works are also pretty.

WEST, BENJAMIN, P.R.A. Born at Springfield, in Pennsylvania, in 1738; died in London in 1820. English School.

Sale in 1802.

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Daniel . . . . . £110 5 0

1803.

*Robert Thistlewaite, Esq.*  
Tobit curing his Father's Blindness . . . . . 1 16 0

1813.

*John Willett Willett, Esq.*  
Queen Eleanor interceding with her Husband,  
Edward III., for the Citizens of Calais . . . . . 75 10 0

1816.

*Henry Hope, Esq.*  
The Landing of Mentor and Telemachus on the  
Island of Calypso . . . . . 91 17 0  
Archimedes . . . . . 95 11 0  
Angelica and Medora . . . . . 106 1 0  
Historical; the companion . . . . .

1819.

*John Knight, Esq.*  
The Death of Adonis . . . . . 75 12 0  
The Continence of Scipio . . . . . 131 5 0

*Mathew Mitchell, Esq.*

Jupiter and Danae . . . . . 16 5 6

1827.

*Lord de Tabley.*  
An Angel; Scene from 'The Revelation' . . . . . 42 0 0  
A Bacchanalian Subject . . . . . 119 15 0  
The Angel conducting Lot and his Family out  
of the Valley of Sodom . . . . . 105 0 0

1828.

*Earl of Carysfort.*  
Venus reposing with Cupid and the Graces . . . . . 28 7 0

1830.

*Sir Thomas Lawrence, P.R.A.*  
An Old Man seated on the Couch of a Sleeping  
Infant . . . . . 10 10 0

1836.

*Lord Charles Townshend.*  
The Pride of the Village . . . . . 43 1 0

1839.

Europa on the Bull . . . . . 7 0 0

1810.

*Sir Simon H. Clarke, Bart.*  
Head of Daniel . . . . . 18 18 0

1845.

*Sir George Hayter.*  
Copy from Rubens's 'Descent from the Cross' . . . . . 10 10 0

1848.

*Sir Thomas Baring, Bart.*  
Belisarius . . . . . 16 5 6

1803.

*John Alnutt, Esq.*  
Jacob, Rachel, and Laban, with Sheep and  
Goats in a Landscape . . . . . 6 6 0  
A Woman and Child . . . . . 5 10 0  
Venus attired by the Graces . . . . . 23 2 0

As a composer of subjects West has always received praise; yet his pencilling is so hard, and there is such a want of 'quality' in his touch, that we can rarely enjoy his historical pictures. His studies and sketches, painted with

little more than brown and white, are generally very clever; and amongst his best works may be classed his life-sized portraits and family groups. Sometimes the latter are remarkably well painted and pleasantly coloured. There is a great deal of tone and richness in the colouring, and we almost regret that West did not confine himself to this style of painting. In his fancy pictures West sometimes reminds us of Wright of Derby. When the latter introduced female figures into his pastoral or mythological subjects, he was happy in giving a great deal of grace to them; the contours are very beautiful. And West was equally successful in his pictures of the same class. The putting in of landscape backgrounds and distances to portraits and historical compositions is quite an art, and West was often very skilful in this line. In his cabinet fancy pictures West loved a conventional tone of colouring for the flesh tints; and Wright of Derby sometimes kept to the same. The flesh tints are singularly yellow or undertoned, which is balanced and rendered natural to the eye only by the depth of shadow and richness which is thrown into the background and other parts of the picture. This is a species of colouring which looks well in pictures, if they are arranged with Rembrandt's and other richly coloured works; but it appears yellow and horny in pictures when they are arranged with others coloured according to the more ordinary standard or rule. Amongst the bold designers of the early English School we may notice James Barry. Like West, he painted grand gallery pictures, as well as portraits and fancy subjects. In analysing Barry's compositions it is not difficult to perceive that parts are incorrect and ugly; but no one will think of condemning his large compositions altogether. Then again, as a rule, we like Barry's colouring; we admire the richness and tone of it; and he sometimes reminds us of Reynolds in the treatment and colouring of his portraits of men. A few of Barry's works class very well with Robert Edge Pine's. There was rather a clever portrait-painter of the name of R. L. West; and Edwards, in his 'Anecdotes,' speaks of an amateur marine painter of the name of Temple West.

WEST, W. See JACOB MORE.

WESTALL, RICHARD, R.A. Born at Hertford in 1765; died in 1836. English School.

Sale in 1803.

Sappho . . . . . £9 19 6  
St. Cecilia . . . . . 8 8 0

1816.

*Henry Hope, Esq.*  
A Shepherd in a Storm . . . . . 64 1 0

1828.

*Earl of Carysfort.*  
A Female Figure . . . . . 17 6 6

1830.

*Sir Thomas Lawrence, P.R.A.*  
Flora . . . . . 13 13 0

1836.

The Woodman's Return . . . . . 11 11 0

1838.

*William Esdaile, Esq.*  
A Pastoral Subject . . . . . 10 10 0

1839.

Three Drawings in Water-colours . . . . . 0 11 0

1842.

St. John the Baptist in the Wilderness . . . . . 8 18 6

1856.

*Samuel Rogers, Esq.*  
A romantic Landscape, with a Bridge over a  
River, and Mountainous Distance . . . . . 10 10 0  
A Watermill in a richly wooded Landscape . . . . . 4 10 0  
Zephyr lying in Pursuit of a Butterfly . . . . . 13 13 0

1863.

*John Alnutt, Esq.*  
The Ghost of Julius Caesar appearing to Brutus  
in the Tent; a drawing . . . . . 1 0 0  
Waiting for the Ferry; in water-colours . . . . . 3 3 0  
A small Wood Scene; in water-colours . . . . . 1 2 0  
Marriage; in water-colours . . . . . } 4 10 0  
Baptism; in water-colours . . . . . }  
Apollo and Minerva banishing Discord from  
Olympus; in water-colours . . . . . 1 2 0  
'Noli me tangere;' in water-colours . . . . . 0 12 6  
A Combat; in water-colours . . . . . 0 9 0  
Louis XIV. visiting James II. at St. Germain's . . . . . 11 11 0  
Christ in the Temple disputing with the Doctors;  
a gallery picture . . . . . 23 2 0

1865.

Portrait of Mrs. Unwin; a drawing . . . . . 1 11 6

Collectors are tolerably familiar with the pictures and designs or drawings of Richard Westall. His figures are pleasing and graceful, and many of his compositions are enhanced in value by the prettiness of the landscape backgrounds and the excellent taste displayed in the arrangement of the foreground accessories or objects. He may be classed with the good colourists of the English School of his



time. There is something sparkling about the colouring of his flesh tints; and he introduced lake very judiciously in the lips and cheeks of his female beauties, whilst his manner of rubbing a little glaze over the solid colour gives roundness or impasto to the flesh tints. His semi-Grecian profiles of women are very pretty; as already shown, they are not thinly painted; and the face-shadows are usually cool, and sometimes deep about the eyes. He occasionally selected classical subjects for his designs, and appears to have been fond of painting Greek and Roman dresses.

**WHEATLEY, FRANCIS, R.A.** Born in London in 1747; died in 1801. English School.

Sale in 1802.	
A Fishing Party . . . . .	£4 14 6
1803.	
Two small Landscapes . . . . .	4 8 0
A Horse and Figures at a Fountain . . . . .	4 4 0
A Pair of Cottage Scenes . . . . .	15 4 6
1805.	
Girls gathering Fruit; a Female drawing water; a pair . . . . .	19 19 0
1819.	
<i>Mathew Mitchell, Esq.</i>	
A Girl driving Cattle through a Brook . . . . .	3 5 0
View of the Black Rock, in Ireland . . . . .	16 16 0
1822.	
Two Drawings in Colours—of Female Reapers, and Peasants returning from Market . . . . .	1 8 0
1830.	
The Soldier's Return . . . . .	5 15 0
1832.	
A Landscape and Figures . . . . .	3 18 0
1862.	
<i>William Cox, Esq.</i>	
Scene from 'The Two Gentlemen of Verona' . . . . .	9 9 0

The works of Wheatley merit good places amongst the other masters of the early English School. We find more refinement in his pastoral and rustic groups than we do in Morland's. And whilst many of his pictures class so well with Morland's, yet we need not call them imitations of them, and we like them better on this account. Wheatley's subjects are far from being all the same, and he even varied his style considerably. As a landscape-painter he was a bright or cheerful colourist; there is a great deal of blue in his skies; there are also large masses of light floating cloud. His foliage is warm and sunny, but the tints of the same vary a good deal in his pictures. He was happy in his rural subjects, and his rustic beauties are singularly unaffected and graceful; his figures of children are likewise very pretty. As a rule, he introduced pink or red rather freely in the flesh tints, particularly in the figures in his thinly painted landscapes. The examples which remind us most of Morland are finished more highly, and are rather smooth in texture; they are also paler in colour, and are pencilled a little in the manner of Smirke. Wheatley's small portraits, or portraits as fancy heads, are very pleasing; he painted the hair so nicely, and would sometimes contrive to give a pretty smile to the faces of his children. His interiors are generally highly finished; they remind us a little of the French School of that time. He bestowed considerable labour on the background objects and accessories of them. It would appear that he put more work or finish into his early pictures than he bestowed on his later works, but the pencilling of his early pictures is sometimes rather hard. Like Morland, Wheatley occasionally painted pictures of the hunting or sporting class; they are sometimes large, and are capital pictures.

#### WHICHELO.

Sale in 1836.	
A Gallery Picture of the Destruction of Jerusalem . . . . .	£19 8 6

**WHOOD, ISAAC.** See VANDER BANCK.

**WILDE, J. DE.** See ARTHUR DEVIS, Sen.

**WILDENS, JOHN.** Born at Antwerp in 1584; died in 1644. Pupil of Rubens. Flemish School.

Sale in 1801.	
<i>Slade, Esq.</i>	
View in Flanders . . . . .	£2 15 0
Four Landscapes representing the Seasons . . . . .	3 5 0
1813.	
<i>Clay, Esq.</i>	
A Landscape, with Cattle and Figures . . . . .	4 0 0

We are told that this painter assisted Rubens very much in the landscape backgrounds of his pictures. His own landscapes are boldly composed; in the foreground are lofty trees and disordered trunks, which remind us a little of Arthois, whilst in the distance are small clusters of buildings, windmills, and other objects. Wildens was also a good painter of landscape figures and animals.

#### WILDOES.

Sale in 1828.	
Landscape, with Water-fowl, and a Waterfall in the distance . . . . .	£6 18 0

**WILKIE, SIR DAVID, R.A.** Born in Fifeshire in 1785; died in 1841. English School.

Sale in 1830.	
<i>Sir Thomas Lawrence, P.R.A.</i>	
Small Sketch of his Picture of 'The Reading the Will' . . . . .	£53 11 0

1832.	
<i>Earl of Mulgrave.</i>	
Sunday Morning . . . . .	115 10 0
Sketch for 'The Blind Fiddler,' painted for Sir George Beaumont . . . . .	46 4 0
Ditto, 'The Village Politicians,' painted for Lord Mansfield . . . . .	42 0 0
Ditto, 'The Cut Finger,' painted for Mr. Whitbread . . . . .	187 10 0
Ditto, 'The Rent Day,' painted for Lord Mulgrave . . . . .	64 1 0
Ditto, 'Alfred in the Cottage,' painted for A. Davidson, Esq. . . . .	50 8 0
Ditto, 'The Card Party,' painted for H.R.H. the Duke of Gloucester . . . . .	43 1 0
Ditto, 'The Sick Chamber,' painted for the Marquis of Lansdowne . . . . .	89 5 0
Ditto, 'Digging for Rats,' presented to the Royal Academy . . . . .	29 8 0
Ditto, 'Blindman's Buff,' painted for his late Majesty . . . . .	115 10 0
Ditto, 'The Jews' Harp,' painted for Arthur Annesley, Esq. . . . .	44 2 0
Ditto, 'Ransacking the Wardrobe,' painted for Lord de Dunstanville . . . . .	90 6 0
Ditto, 'The Village Festival,' painted for J. J. Angerstein, Esq. . . . .	121 16 0
The Rent Day . . . . .	787 10 0

1836.	
A Sketch for the Picture of 'The Rabbit on the Wall' . . . . .	50 0 0

1837.	
<i>Sir Francis Freeling, Bart.</i>	
The Bagpiper . . . . .	116 11 0

1842.	
The First Earring; painted for Lord de Dunstanville . . . . .	193 4 0

1848.	
<i>William Wells, Esq.</i>	
Distraint for Rent . . . . .	1,050 0 0

1856.	
<i>Sir Thomas Baring, Bart.</i>	
Alfred in the Neatherd's Cottage; finished sketch . . . . .	86 2 0
Sheep-washing . . . . .	693 0 0
Alfred in the Neatherd's Cottage . . . . .	430 10 0

1856.	
<i>Samuel Rogers, Esq.</i>	
The Death of the Red Deer; with Portraits of M'Intyre and M'Gregor, the huntsman and piper of the Duke of Athol . . . . .	393 15 0

1859.	
<i>Hon. Edmund Phipps.</i>	
Not at Home; a sketch . . . . .	84 0 0
Sportsmen Reposing; containing portraits of Lieutenant-Colonel the Hon. C. B. Phipps and Lady L. C. Phipps . . . . .	402 3 0
Portrait of Lady Mary Fitzgerald; small whole-length. ('On the back an account of a sermon preached when she had been burned to death.') . . . . .	204 15 0

1863.	
<i>John Alnutt, Esq.</i>	
Sheep-washing . . . . .	126 0 0

This great painter's earliest works are marked by a quiet unaffected style of execution, yet there is originality in them—at least, they are very unlike the works of his first master, Mr. Graham. We can never call his earliest works weak or common, any more than we should think of applying such expressions to Gainsborough's early portraits. The colouring in Wilkie's earliest pictures is less attractive than the drawing. His immature works are full of character and expression, yet the pencilling of them is very dry, so dry as almost to verge on severity. His first works would be less valuable if it were not for that nice thinness and transparency which he retained in them, as well as the neat correct drawing, which is so well worth studying. It is not unreasonable to infer that Wilkie, like Reynolds, studied assiduously the works of the great masters of the old schools, particularly the Dutch and Flemish. In some of his finest pictures—the pictures of his middle and best period—he may be called both the Ostade and the Teniers of the English School. His pictures of this period are distinguished by the most charming finish in the figures, whilst the inferior parts and accessories are worked up in a minute and delicate

manner, everything appearing singularly real and truthful. Some of his pictures of this time are beautifully coloured, and they display more real knowledge of colour than the showy brilliant pictures of his later period. When Wilkie at last gave himself up entirely to the glories of fine colouring, and to Venetian shadows and backgrounds, we find, as we might naturally expect, a considerable change in his manner of pencilling, as well as in his handling. Compared with his earlier works, his handling at this period is slight and sketchy; the touches consist of long free strokes, which are not straight, but they are either curved or semi-spiral. His flesh tints at this time are put on with a great deal of impasto—are quite loaded in parts. There is a considerable quantity of lake in the flesh tints, whilst about the eyes are touches of a tint of lake, or a tint of light red and vermillion. In his pictures of this class he usually introduced a great deal of crimson lake in the drapery or background, and the white draperies are singularly pure. Some connoisseurs condemn Wilkie's life-sized portraits; his fondness for asphaltum has in most cases assisted in obliterating or disfiguring the merit which they may possess. His life-sized portrait of Lord Melville is probably the best monument that we have of Wilkie's power as a portrait-painter. The well-known Scotch artist Sir William Allan was a fellow-student of Wilkie's. Sir William was subsequently a member of the Royal Academy; his works display considerable genius and versatility of manner. Some of his landscape subjects are very highly and delicately finished; they are brightly coloured, and he gave a liquid appearance to his pencilling which is agreeable. When we do not find this liquid kind of pencilling, his paintings appear rather hard, although they may still be called clever. Sir William was a good battle-painter; some of his pictures of this class are large, yet the portraits and different passages in them are worked up in a careful and pleasing manner. Occasionally we meet with landscapes and battle pieces by him, which are painted in a sketchy style. His fancy subjects and conversations display considerable taste and refinement. Sir William Knighton, the celebrated physician, formed a valuable collection of Wilkie's pictures and drawings; and his son, the present baronet, studied painting in Wilkie's studio. The names of John Burnet the well-known painter and engraver, and Alexander Fraser the painter, are frequently associated with Wilkie and his works. The reader will find an interesting account of the former artist in Otley's Supplement to Bryan's Dictionary. Alexander Fraser's small views of villages please us very much, the different groups of figures are so pretty, and are so well separated from each other, and, like Wilkie, he bestowed great pains on the accessories and foreground objects of his works.

## WILKINS.

Sale in 1802.

*Charles Catton, Esq., R.A.*  
A Ship on Fire . . . . . £2 10 0

1848.

*Sir Thomas Baring, Bart.*  
The Holy Family; after Raffaele . . . . . 6 16 6  
Ditto . . . . . 16 5 6  
Christ bearing His Cross; after Carlo Dolci . . . . . 15 15 0

The last pictures referred to in the above sale notes are most likely by the son of Wilkins the engraver. The one described as 'A Ship on Fire' is probably by J. Wilkins, an artist who painted small marine views and portraits of men-of-war in the latter part of the eighteenth century.

## WILKS.

Sale in 1826.

Post-horses and Figures at the Door of an Inn . . . . . £3 0 0

WILLAERTS, ADAM. See JAN BRUEGHEL.

WILLEBORTS, BOSCHIAERT. See VANDYCK.

WILLIAMS, JOHN. See RICHARDSON.

WILSON, RICHARD, R.A. Born in Montgomeryshire in 1713; died in 1782. Pupil of Thomas Wright. English School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
A Landscape, with Figures by Zuccarelli . . . . . £9 19 6

1801.

— *Slade, Esq.*  
A Landscape . . . . . 24 3 0

1802.

*Duke of St. Albans.*  
View in Italy . . . . . 43 1 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
View on the Banks of the Tiber . . . . . 131 5 0

1803.

*Walsh Porter, Esq.*  
Landscape, with the Story of Phaeton; formerly in the collection of the Duke of Bridgewater . . . . . 194 10 0

1806.

*Marquis of Lansdowne.*  
Landscape and Figures . . . . . 84 0 0

1807.

*Eduard Core, Esq.*  
The three Marys at the Tomb . . . . . £10 10 0  
Small Landscape, with Ruins and Figures . . . . . 19 19 0

1812.

*Charles Lambert, Esq.*  
A Landscape, with a Tower . . . . . 52 0 0  
A Landscape, with a Vase . . . . . 91 0 0

1813.

— *Clay, Esq.*  
View in Italy . . . . . 33 12 0

1819.

*Mathew Mitchell, Esq.*  
A View of San Marino . . . . . 42 0 0

A View on the Tiber . . . . . 15 4 6

*John Knight, Esq.*  
A small Landscape . . . . . 89 5 0

1821.

*John Webb, Esq.*  
View on a River in Italy . . . . . 48 6 0

1823.

*David Garrick, Esq.*  
View on the Tiber, with Figures on a Bank angling . . . . . 87 3 0

1826.

*J. W. Sleers, Esq.*  
A small Lake Scene, with Roman Ruins . . . . . 37 16 0  
View on the Lake of Nemi . . . . . 105 0 0

1827.

*Lord de Tabley.*  
A View of Tabley Hall, with the Park and Lake . . . . . 204 15 0  
View on the Arno . . . . . 408 10 0

A Composition (suggested by the scenery of Chepstow, viewed from Piercefield) . . . . . 178 10 0

1828.

*Earl of Carysfort.*  
A Waterfall on the Avon, near South Brent, Devon . . . . . 10 10 0

1829.

*Richard Mortimer, Esq.*  
A View on the Tiber, with Figures . . . . . 48 6 0

1830.

A View of Augustus's Bridge across the Rubicon . . . . . 42 0 0

*J. Paine Esq.*  
A Pair of small circular Landscapes: a View of the Po, near Ferrara; and a View between Rome and Veletri . . . . . 40 19 0

1832.

*John Ewer, Esq.*  
View in Italy . . . . . 52 10 0

1836.

The Bridge of Rimini . . . . . 81 18 0

A classical Landscape, with Ruins of a Temple, on a River, and Figures . . . . . 90 0 0

1837.

*Sir Francis Freeling, Bart.*  
The Lake of Albano . . . . . 27 6 0

1838.

*William Esdaile, Esq.*  
The Summit of Cader Idris; from Mr. Roscoe's collection . . . . . 75 2 0  
Scene on an Italian Lake, with Figures . . . . . 183 15 0

1840.

*William Hastings, Esq.*  
View in the Republic of San Moreno . . . . . 115 10 0

1841.

*Lady Stuart.*  
Italian Landscape, with Figures; painted for Lord Chief Justice Camden . . . . . 246 15 0

1842.

A Classical Landscape, with Figures sacrificing before the Portico of a Doric Temple; from Mr. Willett's collection . . . . . 88 4 0

View of the Lake Bracciano . . . . . 2 0 0 0

1844.

*Jeremiah Harman, Esq.*  
View of Rome, from the Ponte Molle . . . . . 325 10 0

1849.

*Sir Thomas Baring, Bart.*  
A View on the Dee . . . . . 164 17 0

View on a River in the Campagna, with Figures in the Foreground; from the collection of Lady Ford . . . . . 126 0 0

Melanger . . . . . 178 10 0

1856.

<i>Samuel Rogers, Esq.</i>	
An Italian Landscape, with a Ruined Temple on a Rock above a River, a Group of three Figures and Sheep in the foreground . . .	£136 10 0
An Italian Landscape, with a Group of three Figures, near a Round Tower . . .	105 0 0
The Ruins of Mæcenas's Villa, with two Figures . . .	141 15 0
An Italian Landscape, with a Convent on a Rocky Height, two Figures in conversation in the foreground; from Benjamin West's collection . . .	110 5 0

1858.

<i>Colonel Hugh Baillie.</i>	
An Italian Lake Scene, with classical Buildings on the Bank; a Group of three Figures, Roman Sculpture, &c. . . . .	383 5 0

1860.

<i>Rev. Henry Scott Trimmer.</i>	
View on the Thames, near Richmond . . .	75 12 0
A Coast Scene . . .	42 0 0
A Lake Scene, with a Palace and Bridge . . .	101 17 0
A River Scene . . .	52 10 0

1863.

<i>Elhanan Bicknell, Esq.</i>	
Tomb of the Horatii and Curiatii at Albano . . .	111 6 0

<i>John Allnutt, Esq.</i>	
Landscape, with the Temple of Clitumnus . . .	79 16 0
Celadon and Aemilia; Figures by Mortimer . . .	210 0 0

View on the Lake of Albano . . .	420 6 0
View over the Campagna, from Tivoli . . .	

Comparatively little is known of Richard Wilson as a portrait-painter, but, so far as we can judge, he would never have attained so high a reputation in this line as he subsequently did in landscape-painting. When he commenced his studies as a landscape-painter we find his name associated with Momper's, a clever semi-classical landscape-painter, and we are told that Richard Wilson admired this man's works. In 'touch' or 'pencil' Wilson's slightest or coarsest pictures are most like Momper's; but, again, we meet with very early landscapes by Wilson which are not at all like Momper's, and they are also very unlike his own well-known landscapes; they are finished with more of the feeling of Lucatelli; the crisp warm touches about the rocks and sandy banks are very like Lucatelli's. The figures in his pictures of this class are usually small, and are touched up with bright colours, yet they are slightly pencilled. Wilson's own style, as we know him in his best works, is so well remembered and so universally admired that it appears bold to compliment one who has already been so ably commended by every one who has written on our English painters of this period. We may fairly place him with Hogarth, Reynolds, and Gainsborough, and call them stars, shining amidst the misty dulness of our art annals of the latter half of the eighteenth century. In the English School we meet with many artists who profited by the study of Wilson's beautiful compositions and chaste ideas; and he remains or stands out as the great master of his type. We willingly acknowledge the originality of his type, and feel that the only master whom he was indebted to was Nature. He gave a serenity and poetry to his ruins and Italian compositions generally which has never been surpassed by any of our English landscape-painters. His knowledge of gradation tints and of 'light and shade' was marvellous; his effects are so quiet, and at the same time so illusive, that we enjoy a kind of personal participation in the beautiful scenes he has represented. Some of Wilson's landscapes may be described as 'sunny,' many of these being Florentine views, whilst others are very cool and bluish in tone; even in his sunny pictures, where there is so much richness and warmth, we find a great deal of cool foliage in parts, particularly about the foregrounds and amongst the large masses of discoloured rock and architectural fragments, which may be studied as beautiful specimens of foreground painting. His skies are in fine keeping with the general tone of his works; the blues are sometimes rather green or subdued in tone, there is a terra-verte-like tone over them. Again, we meet with pictures, particularly his English pictures, where he has not attempted an effect of sunshine or sunset, and we find the skies are of a pale silvery blue, merely broken in parts with one or two yellowish clouds. But in his sunny pictures we see large masses of warm cloud, which appear to rise suddenly from the tops of the rocks or woods. The contemporary imitators of Wilson when painting the foliage generally jumbled their touches more together than Wilson did. There is also a singular variety of tints in their touches; blue, green, brown, orange, yellow, and even red touches, occur in succession, and are afterwards harmonised with a glaze; but we miss the clean-looking green leaves which give so much expression to Wilson's trees. Wilson's figures are slightly or coarsely painted, whilst his imitators' figures often appear unpleasantly so. Further, on the subject of contemporary or early imitations, we may say that the touches are not so defined as Wilson's. On carefully look-

ing over them, we find touches which in form as well as in colour appear new to us—i.e., we do not recollect ever having seen them in Wilson's undoubted works; still in general effect, or as a whole, the picture may appear scarcely inferior to Wilson. In pictures of this class the leaves are sometimes the safest guide, for even in Wilson's coarsest landscapes the student will notice that a number of the leaves, about the foreground, as well as in the large trees, are put in with smooth and liquid touches. Now these are his last strokes, and they are expressed so as to retain the form and shape of leaves. The best copyists imitated Wilson in this point, yet their work is not done so neatly. Their work may be compared to Milé's and others, who tried to imitate Gaspar Poussin's foliage, yet could never succeed in putting in the leaves with the same crisp and ragged touch which is so striking in Poussin's landscapes. Edmund Garvey's red or sunny landscapes are very clever, and in feeling they remind us a little of Richard Wilson; others may prefer classing his works with De Louthembourg's. Butts's or Butts's landscapes bear a slight resemblance to Garvey's; the subjects of the former are simply treated, but his effects are pleasing.

WILSON, ANDREW. Born in Edinburgh in 1780; died in 1848. Pupil of Alexander Nasmyth. English School.

Sale in 1836.

<i>Sir James Stuart, Bart.</i>	
A Farmhouse, with Ducks . . . . .	£1 11 0

1837.

View of Mæcenas's Villa at Tivoli . . . . .	21 0 0
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The reader will find an interesting sketch of the life of this painter in Henry Ottley's Supplement to Bryan's 'Dictionary of Painters.'

WINCK.

Sale in 1830.

Fruit and Flowers . . . . .	£4 0 0
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WINGHEN, JODOCUS (or JOSSE) VAN. Born in Brussels in 1544; died in 1603. Flemish School.

Sale in 1802.

<i>Countess of Holderness.</i>	
The Madonna and Child . . . . .	£4 4 0

Some of the works of Jodocus Van Winghen are interesting, as displaying a combination of the Italian and Flemish types, and there are pictures by Bloemaert and Theodorus Bernard which appear to belong to the same class; to beginners they possibly look like Italian pictures with Flemish backgrounds. We admire the dignity of Van Winghen's female figures, and we can also appreciate the care and labour which he bestowed on the accessories and backgrounds of his pictures.

WINSTANLEY, HAMLET. See KNELLER.

WINTER, GILES DE. Born at Leeward in 1650; died in 1720. Pupil of Renier Brakenburg. Dutch School.

Sale in 1802.

<i>Duke of Bridgewater, &amp;c.</i>	
A pair of upright Pictures of Boors Regaling . . .	£2 12 6

WISSING, WILLIAM. Born at Amsterdam in 1656; died in 1687. Pupil of William Doudyns. Dutch School.

Sale in 1833.

Portrait of a Gentleman . . . . .	£3 3 0
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Wissing appears to have been 'unequal' as a painter. He assisted Sir Peter Lely, and some of his portraits are very Lely-like and clever; but there are other examples which are coarsely painted. We feel that Kneller's best portraits of beautiful women are superior to Wissing's; the flesh tints are more delicately blended in the works of the former. It may be remarked further that Wissing's modelling is dryer and firmer than Lely's, so that there is an opacity about his portraits which we do not see in either Lely's or Vander Vaart's. He made the eyes of his portraits very long or lozenge-shaped; and it will be seen that a few of his pictures are thinly painted and rather brown in general effect. The works of Vander Vaart are sometimes ascribed to Wissing; perhaps the former flattered his sitters, for his ladies are generally sweetly pretty. He was fond of painting on red grounds, leaving small portions of the same uncovered about the nostrils and shadows of the face; he occasionally ventured to introduce a little ultramarine on the necks of his ladies, to indicate the veins.

WITEL, GASPAR, called OCCHIALI, and also VANVITELLI. Born at Utrecht in 1647; died at Rome in 1736. Roman School.

Sale in 1796.

<i>Jacob More, Esq., and Mons. Liss.</i>	
A View of Rome . . . . .	£5 15 6
1801.	
View of the Castle of St. Angelo, Rome . . . . .	8 0 0
1802.	
A View of St. Peter's, Rome . . . . .	2 12 6
1802.	
A View of Rome . . . . .	1 2 0

<i>Earl of Godolphin.</i>	1803.		<i>John Webb, Esq.</i>	1821.
A View of Rome	£6 16		Interior of a Church	£36 15 0
Port of Civita Vecchia	6 0			
	1810.		<i>George Watson Taylor, Esq., M.P.</i>	1823.
<i>Sir H. T. Gott.</i>			Interior of a Church	31 10 0
View on the Grand Canal, Venice	15 13		The Exchange at Amsterdam	22 1 0
Castle of St. Angelo	11 0			
	1816.		<i>F. H. Standish, Esq.</i>	1827.
<i>Duke of Norfolk.</i>			Interior of a Cathedral	20 15 6
View of Florence and the Arno	8 12 0			
	1822.		<i>John Mailland, Esq.</i>	1831.
<i>Marquis of Bute.</i>			Interior of a Church	53 12
Rome and the Tiber				
	1825.		Interior of a Church	18 18 0
View on the Coast of Italy				
	1827.		<i>William Hastings, Esq.</i>	1840.
<i>John Denb, Esq.</i>			Interior of a Church, with Figures	23 7 0
View of Florence	9 19 6			
	1829.		<i>Earl of Ashburnham.</i>	1850.
<i>Lord Gwydir.</i>			Interior of a Cathedral in Holland, with Figures	44 4 0
View of the Front of St. Peter's, Rome	27			
View of the Lateran Palace	8		<i>Hon. Edmund Phipps.</i>	1859.
Ditto of the Trans Tevere, and part of the			Interior of a Church, with Figures standing	
Ponte Rotto	12 12		near an open Grave; from Edmund Burke's	
View of the Piazza del Popolo, Rome	15 15		collection. Bought in at	157 10 0
<i>John Webb, Esq.</i>			<i>Charles Scarisbrick, Esq.</i>	1861.
View of the Doge's Palace from the Adriatic	21 0		Interior of a Dutch Church, with a Minister	
A View on the Arno at Florence	15 15		preaching	16 16 0
	1840.		The companion	15 4 6
<i>Sir Simon H. Clarke, Bart.</i>				
View of a Town in Lombardy	17 6 6		It appears from the dictionaries that this clever painter	
	1850.		studied under Evert Van Aelst, a painter of dead birds and	
<i>Earl of Ashburnham.</i>			works of virtù. After that he tried portrait-painting; but	
View of the Town and Upper Falls of Tivoli	10 10		his interiors of churches are best known. Many of them	
Ditto of the Campo Vaccino	10 10		are excellent works, and they remind us of both Cuypp and	
Ditto of Rome, with St. Peter's, &c.	35 14		Sacreddam. His pictures are light in effect, and he was	
View of the Tiber	33 12 0		particularly happy in representing sunshine. His figures,	
			although usually dark, are silvery rather than heavy in	
			colour. De Witte was a painter of great taste, and his selections	
			are picturesque and pleasing.	
			WITWAIL.	Sale in 1822.
			<i>Marquis of Bute.</i>	
			The Nativity	£5 0 0
			WOLSTONHOLME.	
				Sale in 1830.
			<i>Edward Holland, Esq.</i>	
			A Dog and Pheasant in a Wood Scene	£10 10 0
			WOOD, JOHN. See LAWRENCE.	
			WOODFORD, SAMUEL, R.A. See COPLEY.	
			WOOLASTON, J. See HAYMAN.	
			WOOTTON, JOHN. Died in 1765. Pupil of John Wyck.	
			English School.	
				Sale in 1801.
			A large Landscape, with Figures by Hogarth	£24 3 0
				1802.
			Landscape and Figures	2 5 0
			A Greyhound	0 15 0
				1810.
			<i>Sir H. T. Gott.</i>	
			Portrait of the Duke of Cumberland on Horse-	
			back	2 0 0
				1813.
			A Landscape	2 10 0
				1823.
			<i>David Garrick, Esq.</i>	
			A Landscape and Figures	
				1827.
			View of the Racecourse at Newmarket, with	
			numerous Figures and Portraits	16 5 6
			<i>Viscount Cremorne.</i>	
			Landscape and Figures	13 13
			John Wootton is best known as a horse-painter, and for	
			many years he was a great favourite with our English	
			nobility. But his highly finished portraits of dogs are far	
			more beautiful than his horse pictures and hunting pieces.	
			The landscape backgrounds of his hunting pieces are fine;	
			and it is to be regretted that we do not know more of this	
			man as a landscape-painter. He appears, however, to have	
			painted a few landscapes; they are richly coloured and	
			sunny, and remind us a little of Gainsborough, only the	
			pencil is much heavier. There were two French painters	
			of animals who flourished about the same time as Wootton	
			—viz., François Desportes and Jean-Baptiste Oudry. Des-	
			portes's compositions of animals are very nice, and there is	

*Earl of Godolphin.*  
A View of Rome . . . . . £6 16  
Port of Civita Vecchia . . . . . 6 0

1810.  
*Sir H. T. Gott.*  
View on the Grand Canal, Venice . . . . . 15 13  
Castle of St. Angelo . . . . . 11 0

1816.  
*Duke of Norfolk.*  
View of Florence and the Arno . . . . . 8 12 0

1822.  
*Marquis of Bute.*  
Rome and the Tiber . . . . .

1825.  
View on the Coast of Italy . . . . .

1827.  
*John Denb, Esq.*  
View of Florence . . . . . 9 19 6

1829.  
*Lord Gwydir.*  
View of the Front of St. Peter's, Rome . . . . . 27  
View of the Lateran Palace . . . . . 8  
Ditto of the Trans Tevere, and part of the . . . . .  
Ponte Rotto . . . . . 12 12  
View of the Piazza del Popolo, Rome . . . . . 15 15

*John Webb, Esq.*  
View of the Doge's Palace from the Adriatic . . . . . 21 0  
A View on the Arno at Florence . . . . . 15 15

1840.  
*Sir Simon H. Clarke, Bart.*  
View of a Town in Lombardy . . . . . 17 6 6

1850.  
*Earl of Ashburnham.*  
View of the Town and Upper Falls of Tivoli . . . . . 10 10  
Ditto of the Campo Vaccino . . . . . 10 10  
Ditto of Rome, with St. Peter's, &c. . . . . 35 14  
View of the Tiber . . . . . 33 12 0

The works of Witel or Occhiali bear some resemblance to the works of Van Lint; both of them painted views of Italian cities, and both of them were fond of bright azure skies. Occhiali's knowledge of aerial perspective was good, and his views are enlivened with numerous figures and carriages, the latter frequently drawn by four horses; they are richly decorated or emblazoned, and remind us of our old State carriages in the time of the 'early Georges.' Although Occhiali's figures and carriages are thinly painted, yet they are prettily finished; and small as the figures usually are, still the features are carefully worked out or expressed. He had a singular taste for scattering red touches over various parts of his pictures; we find them on the carriages as well as on the dresses and coats of the figures. He was evidently fond of warm tints, yet there is more 'quality' in his cool tints. Gabriello Ferrantini, a figure-painter, and a pupil of Denis Calvert's, was likewise called Occhiali.

WITHOOS, MATTHEW. Born at Amersfort in 1627; died at Hoorn in 1703. Pupil of Jacob Van Kampen and of Otho Marcellis. Dutch School.

Sale in 1829.  
*Samuel Tansley, Esq.*  
A Group of Wild Flowers, with Reptiles, &c. . . . . £4 10 0

1836.  
*John Wastie, Esq.*  
Insects and Reptiles on some Foliage at the Trunk of a Tree . . . . . 6 15 0

Witthoos painted landscapes, and would introduce in the foregrounds of the same large plants, covered with insects and surrounded by reptiles. His works are clever, yet his insects are scarcely so well painted as De Vree's. There was an artist of the name of Caro, who most likely painted rather later than Witthoos. We speak of him now because he painted live reptiles very well, and would introduce them into his pictures of flowers and dead birds. We are told that two of the sons of Mathew Witthoos—viz., Peter and Francis—painted subjects in the style of their father.

WITHOOS, JOHN. Born at Amersfort in 1648; died in 1695. Pupil of his father, Mathew Witthoos. Dutch School.

Sale in 1801.  
*Earl of Besborough.*  
Landscape, with a Waterfall . . . . . £43 1 0

WITTE (or WIT), EMANUEL DE. Born at Alkmaer in 1607; died in 1692. Pupil of Evert Van Aelst. Dutch School.

Sale in 1801.  
*Earl of Besborough.*  
Interior of a Dutch Church . . . . . £21 10 6

1802.  
Interior of the Great Church at Haarlem . . . . . 10 10 0

a great deal of variety in them. Like Wootton, he endeavoured to make the landscape backgrounds of his pictures attractive; and his most pleasing pictures are those in which he has introduced live animals with dead game. He finished his pictures in a smooth and careful manner, and consequently they do not remind us of Wootton's light and sketchy style of penciling. He occasionally painted portraits, and the writer also thinks that he made drawings for engravers. Desportes had a son named Claude-François, who was his pupil, and painted similar subjects. Jean-Baptiste Oudry's works class very well with Desportes's, but there is a greater variety in his subjects. His best pictures are finished rather highly, and for the period are clever examples of animal-painting.

**WORLIDGE, THOMAS.** Died about 1768. English School.

Sale in 1826.

His Own Portrait . . . . . £2 2 0

This artist was represented as a miniature-painter at the Loan Collection of Miniatures exhibited at South Kensington in 1865. Some of them were pencil miniatures on paper. He occasionally painted portraits in oil; they may be described as smoothly and highly finished, and light in general effect. Worlidge's etchings, in imitation of Rembrandt, have been much admired; some of them are signed with his name and the date.

**WORREL, A. B. VAN.**

Sale in 1826.

Pastoral Figures in a Landscape . . . . . £2 0 0

**WOUTERS, FRANCIS.** Born at Lierre, in Brabant, in 1614; died at Antwerp in 1650. Pupil of Rubens. Flemish School.

Sale in 1803.

Moses striking the Rock . . . . . £10 10 0

1801.

*Right Hon. Edward Ellice.*  
The Finding of Moses . . . . . 10 0 0

Perhaps we should like this artist's landscapes better if they did not appear so much like imitations or copies of Rubens's landscapes. From this remark it may be inferred that his pictures are coloured in the manner of Rubens. We find in the sky streaks of blue and yellow, a rich bluish green in the distant scenery; a powerful effect of sunshine plays on the landscape, and there is a great deal of transparent brown in the trunks of the large trees. Possibly he bestowed more pains on the landscape part of his works than on the figures; still we feel that there is considerable freedom displayed in the grouping of them, and they are agreeably coloured. The reader will find by referring to the dictionaries that there were other painters of the name of Wouters.

**WOUVERMANS, PHILIP.** Born at Haarlem in 1620; died in 1668. Pupil of his father, Paul Wouwermans. Dutch School.

Sale in 1801.

*Earl of Besborough.*  
The Return from the Chase . . . . . £79 16 0  
A small Landscape and Figures . . . . . 11 0 6  
A Battle Piece . . . . . 36 15 0  
Ditto, the companion . . . . . 39 18 0  
The Return from the Chase . . . . . 194 5 0

A Battle Piece . . . . . 78 15 0

*Sir W. Hamilton.*  
A Battle Piece . . . . .

1802.

*William Beckford, Esq., of Fonthill.*  
A Peasant on a White Horse . . . . . 37 16 0

*Countess of Holderness.*  
Horses watering . . . . . 178 10 0

Landscape, with Horses watering . . . . . 32 11 0

*Paul d'Aigremont, Esq.*  
Figures going out to the Chase . . . . . 21 0 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
A Horse Fair . . . . . 199 10

Landscape and Figures; from the collection of M. Geldermeister . . . . . 252 0  
Soldiers and their Baggage embarking . . . . . 315 0  
Horses in a Stable . . . . . 51 9  
Landscape, with a Coach and Grey Horses; from the collection of M. Geldermeister . . . . . 357 0 0

1806.

*Sir George Yonge, Bart.*  
Landscape, with Cattle and Figures . . . . . 84  
Ditto . . . . . 67

1813.

*John Willett Willett, Esq.*  
The Return from the Chase . . . . . 149 2  
Peasants going to Market . . . . . 177 10

A Camp Scene, with Figures at a Sutler's Booth . . . . . £147 0 0

*M. La Fontaine.*

View near Westphalia, with Figures, &c. . . . . 598 10 0

1816.

*Henry Hope, Esq.*  
Going out Hawking . . . . . 59 17 0

1819.

A Battle Piece . . . . . 63 0 0  
A View on the Seashore . . . . . 320 5 0

*John Knight, Esq.*  
Horses and Figures . . . . . 252 0 0  
Ditto . . . . . 36 15 0  
Ditto . . . . . 99 15 0

1821.

*John Webb, Esq.*  
A White Horse . . . . . 35 3 6  
The Bohemians . . . . . 136 0 0  
La Belle Laitière . . . . . 220 10 0  
A Woodcutter . . . . . 110 5 0  
Landscape, with a Lady and Cavalier crossing a Ford . . . . . 105 0 0

1823.

*George Watson Taylor, Esq., M.P.*  
Bank of a River, on which Figures are landing Goods; from the collection of M. Le Perier . . . . . 719 5 0  
Interior of a Stable; in the distance Horses and Figures . . . . . 556 10 0

Landscape, with Figures crossing a Brook . . . . . 325 10 0

1826.

*Admiral Lord Radstock.*  
A Group of Peasants in a Harvest Field . . . . . 119 14 0

1827.

*Duke of Bedford.*  
Landscape, with a Sportsman at the Door of an Inn . . . . . 525 0 0  
Landscape, with a View of a Harbour . . . . . 388 0 0

1828.

*Earl of Carysfort.*  
Cavalry preparing to march . . . . .

*M. M. Zichary, Esq.*

Interior of a Courtyard, with Chasseurs preparing for the Sports of the Day . . . . . 157 10 0  
Landscape, with Figures; called 'The Pilgrim' . . . . . 262 10 0

1829.

*Thomas Emmerson, Esq.*  
A Landscape, with Travellers reposing, and a Man crossing a Bridge; from the Orleans Collection . . . . . 61 19 0  
A Halt of Travellers; formerly in the possession of the Prince de Conti . . . . . 199 10 0  
Landscape, with Horses and Figures; in the foreground are Travellers passing a Ford; formerly in the collection of De Braamcamp, at Amsterdam . . . . . 305 10 0

*Lord Gwydir.*

Landscape, with Figures and Cattle . . . . . 67 4 0  
Grooms watering Horses at the Foot of a Bridge . . . . . 315 5 0  
A Return from the Chase . . . . . 714 0 0  
A Road Scene, with Horses and Figures . . . . . 42 0 0

*Earl of Liverpool.*

A small River Scene, with Cottages and Fishermen in a Boat . . . . . 40 19 0  
Grooms watering Horses, in a Landscape . . . . . 40 19 0  
The March of an Army . . . . . 180 0 0  
Halt of a Hunting Party, near a Château . . . . . 273 0 0

*Thomas Emmerson, Esq.*

A Landscape, with Travellers reposing, and a Man crossing a Bridge; from the Orleans Collection . . . . . 61 19 0  
A Halt of Travellers; formerly in the possession of Prince de Conti . . . . . 199 10 0  
Landscape, with Horses and Figures; in the foreground are Travellers passing a Ford; formerly in the collection of De Braamcamp, at Amsterdam . . . . . 305 10 0

1830.

Interior of a Stable, with Horses and Figures; from the collections of Prince Roebempre, Mad. Haguer, and Le Rouge . . . . . 315 0 0  
A Stag Hunt . . . . . 525 0 0

1831.

*Hon. Mr. Vernon.*  
Horses and Figures on the Shore of a Harbour from the Woburn Collection . . . . . 283 10 0

*George J. Cholmondeley, Esq.*

Interior of a Stable, with Figures preparing for the Chase . . . . . 241 10 0

The Adoration of the Shepherds . . . . .	£54 12
"Landscape, with Cattle and Figures . . . . .	48 6
1832.	
<i>Earl of Mulgrave.</i>	
A Landscape, with the Effect of a passing Shower . . . . .	45 3
A Horse Fair . . . . .	162 15
1836.	
<i>Sir Charles Bagot, G.C.H.</i>	
A Horse Fair . . . . .	172 4 0
<i>Sir James Stuart, Bart.</i>	
View on the Sandhills near Haerlem; from the collection of Baron Lockhorst, of Rotterdam . . . . .	159 12 0
<i>Brook Greville, Esq.</i>	
A Peasant holding a Brown Horse, and other Figures . . . . .	336 0 0
<i>Lord Stowell.</i>	
Landscape, with Banditti guarding their Prisoners; formerly in the collection of Sir J. Reynolds . . . . .	215 5 0
Interior of a Remise, with Cavaliers, Horses, &c. . . . .	112 0 0
Le Marchand de Canards . . . . .	59 17 0
1837.	
<i>Sir G. Warrender, Bart.</i>	
Cavalry attacking a Train of Baggage Waggons . . . . .	141 0 0
1838.	
<i>M. M. Zachary, Esq.</i>	
Landscape, with Sportsmen . . . . .	42 0
Landscape, with a Stag Hunt; from the Van Lanckeren Collection . . . . .	141 15
The Shore of Scheveling; from the Van Lanckeren Collection . . . . .	399 0 0
1840.	
<i>Sir Simon H. Clarke, Bart.</i>	
Le Départ des Cavaliers; from the collections of Le Marquis de l'auge, M. Montriblond, and M. Polozen . . . . .	435 15
1841.	
<i>Hon. Lady Stuart.</i>	
Landscape, with a Group of Harvest People taking their Repast . . . . .	409 10
Landscape, with Figures bathing and Horses watering . . . . .	162 15 0
1842.	
Landscape, with Figures; from the Orleans Collection . . . . .	69 7 0
1844.	
<i>John Penrice, Esq.</i>	
A Harvest Party going out; from the Orleans Collection . . . . .	651 0 0
1848.	
<i>William Wells, Esq.</i>	
A Coast Scene, with Equestrian Figures . . . . .	71 8 0
Landscape, with Horsemen and other Figures; from the collection of M. Müller, of Amsterdam . . . . .	535 10
Horsemen halting at a Roadside Inn . . . . .	32 11
A Halt of Cavalry . . . . .	399 0 0
Ditto . . . . .	346 10 0
<i>Count de Morny.</i>	
Soldiers reposing in a Church . . . . .	68 5 0
Landscape, with Woodcut, &c. . . . .	241 10 0
A mountainous Landscape, with Gipsies and other Figures . . . . .	189 0 0
A Halt of Travellers at an Inn; from Lord Charles Townshend's collection . . . . .	0
1861.	
<i>Charles Scarisbrick, Esq.</i>	
A Camp Scene, with mounted Soldiers regaling before a Suttler's Booth . . . . .	94 10 0
An open Landscape, with Groups of Soldiers reposing on the Ground, Attendants with their Horses near them . . . . .	273 0 0
1863.	
<i>Robert Craig, Esq.</i>	
Landscape, with Figures and Baggage Waggons . . . . .	42 0 0
A View before a Country Inn, with Figures feeding Horses . . . . .	126 0 0
1864.	
<i>Earl of Clare.</i>	
The Travellers; a Group of Figures, with a Horse and Cart descending a Road . . . . .	162 15 0

The subjects of this eminent painter are very clearly described in the sale notes. Like Adrian Vande Veld, he occasionally assisted other painters by inserting figures into

their pictures; and the finest works of Wynants are usually ornamented with figures and horses by Wouwermans, and they are generally so beautiful that we hardly know whether to give the preference to the figures or to the landscape part. Most of Wouwermans' own landscapes are delicately painted, with a light and feathery touch, and they harmonise remarkably well with the semi-miniature finish which he bestowed on his cavaliers and sporting ladies; still they are less interesting and less natural than the beautiful woods and fields selected by Wynants and Ruysdael. As already remarked, many of his landscape backgrounds are painted in a slight or sketchy manner, and in the opinion of some were subsequently finished with a general glaze of yellow. This can only be so in certain instances, as there are pictures by him which are as solidly painted as Ruysdael's. There are great vivacity and elegance in his figures, and the faces of them are usually very warm in colour. Wouwermans was a splendid painter of horses, particularly of white horses, and his dogs and other animals are also excellent. We are told that Philip Wouwermans gave instruction in painting to his two brothers—viz., Peter and John. It is not unlikely that Peter may have sometimes used a similar monogram to Philip, or Philip may have placed his monogram on pictures partly painted by Peter, for we meet with works bearing the cipher 'P.W.', which are not copies, and yet appear too weak for the hand of Philip. In pictures of this class the skies are generally thin and foxy in colour. John Wouwermans was a clever artist, but we rarely see his pictures. He worked up the foregrounds of some of his landscapes a little in the manner of Wynants. Bryan speaks of John Van Breda, the son of Alexander Van Breda, as an imitator of Wouwermans. In the same century we meet with another artist of the name of Breda, who was rather a successful or intelligent portrait-painter. The horses in S. Van Douw's landscapes have some resemblance to Wouwermans', but the bright blue skies and distant scenery in the works of the former remind us more of Karel du Jardin. There are also pictures by Douw which remind us of Lingelbach and old Weenix.

WOUWERMANS, PETER. Born at Haerlem about the year 1625. Pupil of Roland Rogman and of Philip Wouwermans. Dutch School.

Sale in 1803.

A Landscape, with Figures engaged in the Chase . . . . . £31 10 0

1860.

A Camp Scene . . . . . 18 18 0

For remarks on this painter, see PHILIP WOUWERMANS.

WOUWERMANS, JOHN. Born at Haerlem about the year 1628; died in 1696. Pupil of Philip Wouwermans. Dutch School.

Sale in 1802.

A Skirmish of Horsemen . . . . . £16 5 6

1809.

A Landscape, with a Traveller . . . . . 9 8 6

1835.

— *Bryan, Esq.*

Cavalry attacking Baggage Waggons . . . . . 29 8 0

For remarks on this painter, see PHILIP WOUWERMANS.

WRIGHT, JOSEPH, A.R.A., called WRIGHT OF DERBY. Born at Derby in 1734; died at Derby in 1797. English School.

Sale in 1802.

A Cavern Scene, by Moonlight . . . . . £2 12 6

1803.

A Sunset, with View on the Lakes in Westmoreland . . . . . 8 8 0

1819.

*Mathew Mitchell, Esq.*

Buildings and Figures . . . . . 8 8 0

1832.

A Moonlight Scene . . . . . 1 1 0

1860.

*Rev. Henry Scott Trimmer.*

Portrait of Garrick, in a Landscape . . . . . 9 10 0

1862.

*W. W. Burdon, Esq.*

A woody Landscape, with Figures and Animals on a Road . . . . . 3 0 0

1863.

*John Allnutt, Esq.*

Interior of a Blacksmith's Forge, with Figures of Peasants and Children round a Fire . . . . . 7 7 0

Wright of Derby painted landscapes, portraits, and fancy subjects, but his forte is seen in his candlelight scenes. Some of his landscapes are lake views surrounded by mountains, and these are generally coolly coloured, a little in the manner of Arnold or Shaw, the warm tints being either in the figures or the foreground road. His large landscapes are effective, but not valuable; the blue of the sky is subdued or under tone, and large massive white clouds float about full of brilliancy; the foreground scenery is very brown, and the leafage of the trees is pencilled in the bold and firm manner of Richard Wilson. On the whole,

there is more refinement in his small landscapes; the foliage in them reminds us more of the Wilson School, and there is a brightness in the skies which is often very clever. Although really eminent when painting torchlight scenes as interiors, yet Wright was far less successful in his representations of fire scenes, in landscapes; we feel that there is something pink and unpleasant in the colouring of the same; he could not paint fire in a landscape as Waggoner and Volaire painted it. When looking at Wright's portraits we notice that the texture of the draperies is smooth, and he was partial to pale red draperies. His heads are sometimes represented under powerful effects of 'light and shade'; they possess merit, but there is a want of vigour in them. There is a great deal of yellow in the flesh tints of some of them, whilst others are coloured a little in the manner of Romney, but we may say they are always thinner and weaker than Romney's works. The features in Wright's portraits are occasionally strengthened with strokes of dark brown or red. A few of his fancy pictures class very well with West's, and even with some of Richard Cook's; they are smoothly finished, whilst great attention is bestowed on the contours. Wright's chalk drawings are very good; he gave force and character to his figure subjects, and managed the extremities very well. As already remarked, his torchlight scenes in interiors are his best works; they claim for their author the title of the Honthorst of the English School; we might almost say the Jordaeus of the English School, for Jordaeus occasionally painted candlelight scenes, and, like Jordaeus, Wright made the high lights of the flesh tints very yellow, and the shadows very red. Wright's candlelight scenes are cleverly and ingeniously wrought out; there is something more in them than the mere illusion, the mere merit of the effect; there is good painting in them, and there are meaning and character in the different figures represented in them. Heim's candlelight scenes are illusive and clever, and may be classed with Wright's pictures. He may be the same painter as J. Heins, who is noticed by Bryan.

WRIGHT, RICHARD. Born at Liverpool about the year 1735; died in 1775. English School.

Sale in 1802.  
View on a River by Moonlight . . . . . £3 6 0

1860.  
*Rev. Henry Scott Trimmer.*  
The Fishery . . . . . 2 12 0

The writer believes that the picture called 'The Fishery,' engraved by Woollett, has been erroneously ascribed to Joseph Wright, or Wright of Derby; and Stanley tells us that a French copy of this print bears the name of Vernet. If the print in question represents Wright's usual style of painting, it will class very well with Vernet's semi-classical sea storms. The artist we are considering appears to have been called 'Wright of the Isle of Man,' and James Sowerby, the well-known naturalist, was one of his pupils.

WRIGHT.

Sale in 1829.  
Interior of a Carpet-weaver's Shop . . . . . £6 10 0  
WRIGHT, MISS.

Sale in 1803.  
*Robert Thistlewaite, Esq.*  
A pair of Sea Pieces . . . . . £3 5 0

WRIGHT, MICHAEL. See MRS. BEALE.

WYCK, THOMAS. Born at Haerlem in 1616; died in 1686. Dutch School.

Sale in 1802.  
*William Beckford, Esq., of Fonthill.*  
The Storming of a Fortress . . . . . £27 6 0

A Chemist's Shop . . . . . 11 0 6

*Paul d'Agremont, Esq.*  
A Cavern Scene, with a Tinker and other Figures . . . . . 5 0 0

Landscape and Figures . . . . . 6 0 0

Interior of a Chemist's Shop . . . . . 5 10 0

A Seaport, with Figures . . . . . 19 19 0

A Seaport in the Levant . . . . . 6 0 0

1803.  
*Sir George Yonge, Bart.*  
A Smith's Shop . . . . . 18 18 0

1813.  
— *Clay, Esq.*  
Interior of a Blacksmith's Shop . . . . . 7 2 6

1827.  
A Philosopher in his Study . . . . . 0 0

Interior of a Kitchen, with Figures . . . . . 4 6

A Sculptor's Studio, with Visitors and Pupils drawing . . . . . 1 6

1681.

*Charles Scarisbrick, Esq.*  
Interior, with a Chemist and two Attendants . . . . . £16 5 6

In England Thomas Wyck is best known by his Mediterranean seaports; they may be described as very sunny or Cypriote in effect. On the shore are numerous figures busily engaged in unloading vessels, whilst bales and barrels are scattered about in the foreground. The same are usually covered with letters and marks; but when the letters 'T. W.' are seen on a bale or barrel, they represent the initials of the painter, and not a mark of importation. Some of his best compositions are his archway scenes, with slight yet effective distances, and pale green rocks or mountains. Many of the figures in his seaports are Oriental, and are adorned with scarlet and other brilliant garments; in style they remind us a little of Carlo Varis's figures, but are more delicately finished. It appears that T. Wyck came to England, and Bryan tells us that he painted some views of the Fire of London; but Walpole speaks of a view of the Fire of London by an unknown painter of the name of Waggoner. Possibly there may be some mistake in Bryan's information, for Walpole could scarcely have invented the strange name of Waggoner, and the monograms or marks ascribed to each painter are dissimilar. Some of Wyck's interiors are slightly painted, and the figures are rather humorous in character; he bestowed a good deal of pains on the backgrounds of them, and on the utensils and accessories.

WYCK, JOHN. Born at Haerlem about the year 1640; died at Mortlake in 1702. Pupil of his father, Thomas Wyck. Dutch School.

Sale in 1766.  
A Drawing of a Stag Hunt . . . . . £1 1 0

1802.  
A Horse Fair . . . . . 6 0 0

A Stag Hunt . . . . . 3 3 0

— *Nesbitt, Esq.*  
King William III. on a Charger, with an Army in the background, representing the Battle of the Boyne . . . . . 7 7 0

1807.  
*Edward Cox, Esq.*  
A Hunting Piece . . . . . 2 12 6

1827.  
Battle of the Boyne, with Portraits in the foreground . . . . . 18 7 6

1836.  
*Sir James Stuart, Bart.*  
An Engagement of Cavalry at the Entrance of a Cavern . . . . . 4 8 0

Portrait of a Gentleman, with a Horse and Groom . . . . . 8 18 6

*Henry John Hinchcliffe, Esq.*  
Drawing of a General with his Staff in front of a Fortified City; and the companion . . . . . 1 5 0

1837.  
*Sir Francis Freeling, Bart.*  
William III. when young . . . . . 3 0 0  
Half-length Portrait of William III. in Armour, with a Battle in the background . . . . . 7 10 0

1665.  
— *Bryan, Esq.*  
Battle of the Boyne . . . . . 8 5 0

John Wyck's battle pieces are very clever, and they are painted with a great deal of freedom and boldness; in style they are not unlike Huchtenburg's powerful field skirmishes and charges of cavalry. In his battle pieces Wyck contrived to show powerful effects of 'light and shade,' the light playing forcibly on the white and cream-coloured horses in the centres of his pictures. The subjects he selected are difficult, and Wyck was not always equal to the same. Wyck occasionally made a subject of a single figure, giving to the background a kind of Salvator Rosa effect. His small fancy pictures representing troopers watering their horses, or similar subjects, are delicately and prettily finished, and appear to have been painted in emulation of Wouwermans; they also remind us of Van Bloemen. The works of the scarce painter V. Bellohe slightly resemble John Wyck's, but they are not equal to them, and are thin and brown in texture.

WYNANTS, JOHN. Born at Haerlem in 1600. Dutch School.

Sale in 1796.  
*Jacob More, Esq., and Mons. Liss.*  
A small Landscape, with Figures . . . . . £38 17 0  
A Landscape, with Figures by A. Vande Velde . . . . . 51 12 0

1801.  
Landscape and Figures . . . . . 21 10 6

A Pair of small Landscapes . . . . . 26 5 0

A Landscape . . . . . 27 6 0

1802.		1833.*	
<i>Wm. Beckford, Esq., of Fonthill.</i>		<i>Chevalier Sebastian Erard.</i>	
Landscape, with Figures by Adrian Vande Velde	£22 1 0	View at the Junction of two Roads, with a Cavalier relieving a Mendicant, and other Figures by Wouwermans . . . . .	£242 11 0
A Forest Scene, with a View of a Nobleman's House, and Figures returning from Hawking, by Wynants and Lingelbach . . . . .	31 10 0		
Landscape and Figures . . . . .	17 6 6		
Landscape and Figures . . . . .	28 7 0		
<i>Duke of Bridgewater, &amp;c.</i>			
An upright Landscape, with Figures by Lingelbach . . . . .	16 5 6		
1803.			
<i>Richard Walker, Esq.</i>			
A Landscape . . . . .	17 6 6		
An upright Landscape, with Figures by Lingelbach . . . . .	44 2 0		
1804.			
<i>Bryan, Esq.</i>			
Landscape, with Figures . . . . .	21 10 6		
Ditto . . . . .	81 10 0		
1806.			
<i>Sir George Yonge, Bart.</i>			
Landscape and Figures . . . . .	44 2 6		
Ditto . . . . .	86 15 0		
1807.			
<i>Edward Cox, Esq.</i>			
A Sandbank, with Trees, &c . . . . .	21 0 0		
1813.			
<i>John Willett Willett, Esq.</i>			
Landscape, with Figures by A. Vande Velde . . . . .	94 10 0		
View of a winding Road through a sandy Forest, with Figures by Lingelbach . . . . .	51 9 0		
A Landscape and Figures . . . . .	31 10 0		
1815.			
<i>Henry Hope, Esq.</i>			
A large Landscape, with Figures . . . . .	141 0 0		
1816.			
<i>John Knight, Esq.</i>			
Landscape, with Figures by Wouwermans . . . . .	120 15 0		
1819.			
<i>Mathew Mitchell, Esq.</i>			
A Forest Scene, with Figures by A. Vande Velde . . . . .	56 14 0		
1821.			
<i>Marchioness of Thomond.</i>			
A small upright Landscape, with Pigs . . . . .	17 6 6		
Landscape, with Figures fishing . . . . .	35 14		
Landscape and Figures . . . . .	28 7		
1823.			
<i>John Webb, Esq.</i>			
Landscape; from the collection of W. Smith, Esq. . . . .	202 10 0		
1826.			
<i>Admiral Lord Radstock.</i>			
Landscape, with Figures on a winding Road by Lingelbach . . . . .	87 3 0		
1827.			
<i>John Dent, Esq.</i>			
A Forest Scene, with Cattle on a winding Road . . . . .	46 4 0		
1828.			
<i>M. M. Zachary, Esq.</i>			
Landscape, with Figures by A. Vande Velde . . . . .	136 10 0		
1829.			
<i>Lord Gwydir.</i>			
Landscape, with a mounted Horseman . . . . .	85 1 0		
1831.			
<i>George Hibbert, Esq.</i>			
A Forest Scene, with Figures . . . . .	78 13 0		
1837.			
<i>Richard Mortimer, Esq.</i>			
Landscape, with Cottages and Figures . . . . .	43 1 0		
1840.			
<i>Thomas Emmerson, Esq.</i>			
Landscape, with Figures by Adrian Ostade . . . . .	84 0 0		
Landscape, with Cattle and Figures by A. Vande Velde . . . . .	102 18 6		
Landscape, with Figures by Wouwermans . . . . .	100 17 0		
1841.			
<i>George J. Cholmondeley, Esq.</i>			
Landscape, with Figures, and a Road leading to a Château . . . . .	48 16 0		
1836.			
<i>Sir Charles Bagot, G.C.B.</i>			
Landscape, with Travellers and Beggars by Lingelbach; from the collection of the Pen-sionary Schimmelpenninck . . . . .	53 11 0		
1837.			
<i>Sir G. Warrender, Bart.</i>			
Landscape, with a Sportsman in conversation with a Peasant on a Road . . . . .	30 0 0		
1838.			
<i>M. M. Zachary, Esq.</i>			
Landscape, with Figures by A. Vande Velde . . . . .	64 1 0		
1840.			
<i>Sir Simon H. Clarke, Bart.</i>			
Landscape, with a Peasant driving Cattle and Sheep . . . . .	162 15 0		
1842.			
<i>A small upright Landscape, with Figures by A. Vande Velde . . . . .</i>			
	56 14 0		
1844.			
<i>Jeremiah Harman, Esq.</i>			
View over an extensive Country . . . . .	101 17 0		
1848.			
<i>William Wells, Esq.</i>			
A sandy Road, with Figures by Adrian Vande Velde . . . . .	210 0 0		
1850.			
<i>Mon. Edmund Phipps.</i>			
A small Landscape, with a Cavalier and other Figures on a Road by Karel du Jardin . . . . .	73 10 0		
1861.			
<i>Charles Scarsbrick, Esq.</i>			
Landscape, with Cavaliers and Ladies on a Road by Lingelbach . . . . .	128 2 0		
An open Landscape, with Figures descending a hilly Road, Cattle crossing a Ford below, near a group of Trees . . . . .	367 10 0		
1863.			
<i>Earl of Clave.</i>			
View in the Gardens of an Italian Palace, with Figures by Lingelbach . . . . .	75 12 0		
1864.			
<i>Earl of Clave.</i>			
A small Landscape, with a Horseman and other Figures by A. Vande Velde . . . . .	100 16 0		
A small upright Landscape, with Figures by Paul Potter . . . . .	94 10 0		
An upright Landscape, with Peasants passing along a Road beneath a Bank . . . . .	100 16 0		
1865.			
<i>View in Guelderland, with Figures and Cattle by Adrian Vande Velde . . . . .</i>			
	136 10 0		

The name of this celebrated artist's master is unknown; but we read of Wynants as the companion of Adrian Vande Velde, Wouwermans, and Lingelbach, and they not unfrequently adorned his landscapes with their clever figures. Wynants' pictures exhibit great originality, although they vary considerably in 'quality.' His early landscapes are brown and heavy, are even brown in the skies. Some of his pictures of this class would be almost valueless were it not for the figures introduced by other hands. Wynants afterwards painted an immense number of small landscapes, usually road scenes, with sandy banks. In the foreground are trunks of trees lying on the ground, and covered with moss and vegetation; there are also mounds, on which are large plants, the leaves being painted of a bluish colour, and beautifully finished. His knowledge of art principles, as explained by writers in their essays on what are termed 'complementary colours,' appears to have been very good; yet doubtless the rules explained by Mr. Redgrave in his little 'Manual on Colours' were illustrated intuitively by Wynants, and other eminent landscape-painters of the old school. Let us endeavour to compare some of the given definitions with his pictures. First, we take the complementary colours 'blue' and 'orange,' and by neutralising each with white we produce our sky. Secondly, by a combination of the same or original colours we produce a third tint, a kind of 'citrine,' which may be introduced with value into several parts of a landscape. But its complementary colour—viz., 'purple'—must be used more cautiously, because it does not harmonise well with 'blue.' Regarding 'citine,' therefore, as a neutral tint, we increase the force of one portion of it, and produce 'green;' afterwards we add 'orange' to our 'purple,' and produce a kind of 'russet,' which may be regarded as the representative of 'brown.' Books, like Field's 'Chromatography,' were probably little studied by the old masters; and we are rather puzzled a



the fondness shown for 'blue' and 'unbroken green' by such painters as Paul Bril, Brueghel, Alstoot, and others. Soon after them came some painters of the Low Countries, who appear to have discovered suddenly the value of 'russet' in landscape-painting; but their enjoyment of the same verged on extravagance, and, instead of 'blue' and 'green,' everything appears to be 'brown and white.' Van Goyen was the best representative of the latter type, and at one time he was a scholar of John Vande Velde, a comparatively rare painter, and unquestionably an admirer and supporter of the Brueghel style of colouring. After the reign of this imperfect method of colouring there appeared a succession of landscape-painters like Wynants, Raysdael, Cuyp, and many others, whose works are sufficient to certify the utility and correctness of modern essays on taste and harmony in the arrangement of colours; and the works of those painters appear so perfect and so lovely as to give a name to the Dutch and Flemish Schools of the seventeenth century for landscape-painting which almost places them on an equality

with the religious and historical Italian Schools of the sixteenth century. We can study the harmony of tints in Wynants' landscapes, in his skilful combinations of 'orange,' 'russet,' and their different shades; whilst the blue foreground leaves are complementary to the sandy banks. His most brilliant and highly finished pictures are generally enriched with figures by Philip Wouwermans.

## WYNTRACK.

Sale in 1836.

*John Wastie, Esq.*  
A Kitchen, with Figures and Utensils . . . £1 10 0

WYTMAN, MATTHEW. Born at Gorcum in 1650; died in 1689. Pupil of Henry Verschuring and of John Bylaert, Dutch School.

Sale in 1801.

— *Slade, Esq.*  
A Music Party . . . . . £32 10 0  
A Musical Conversation . . . . . 32 11 0

## Y AND Z

## YATES (or YEATES).

Sale in 1802.

Lord Howe's Victory . . . . . £11 0 6

1803.

A Sea Fight . . . . . 10 10 0

1819.

*W. N. Hewett, Esq.*  
Lord Howe's Victory . . . . . 21 10 6

ZACHTLEVEN (or SATTLEVEN), HERMAN. Born at Rotterdam in 1609; died at Utrecht in 1685. Pupil of Jan Van Goyen. Dutch School.

Sale in 1796.

*Jacob More, Esq., and Mons. Liss.*  
Interior of a Flemish Farmhouse . . . £9 19  
Interior of a Stable, with Cattle . . . 6 6

1802.

*Countess of Holderness.*  
A Pair of Views on the Rhine . . . 40 19  
A Pair of upright Views on the Rhine . . 28 7

*Guy Head, Esq.*

Landscape, with the Story of Coriolanus . . 5 15 6

1803.

*Robert Grave, Esq.*  
A Landscape . . . . . 7 7 0

View on the Rhine . . . . . 7 15  
A Pair of Landscapes, with Figures and Cattle . . 30 9

1822.

*Marquis of Bute.*  
A Pair of small Landscapes and Figures . . 6 15 0  
Ditto . . . . . 9 0 0  
Ditto . . . . . 10 10 0

1825.

Juno and Mercury, in a Landscape . . . 9 15 0

1827.

*John Dent, Esq.*  
A Pair of small Views on the Rhine; from the Holderness Collection . . . . . 38 17 0

1830.

Cattle in a Landscape . . . . . 2 2 0

1838.

*William Esdaile, Esq.*  
A Village near the Rhine, with numerous Figures merry-making . . . . . 11 0 6

1839.

*Sir Henry Orenden, Bart.*  
View on the Rhine . . . . . 5 10 0

1801.

*Charles Scarsbrick, Esq.*  
A Pair of Views on the Rhine . . . . . 42 0 0

Herman Zachtleven's views on the Rhine are generally painted with very little colour, but they are sunny and pleasing in effect. Some of them are studded with numerous minute figures, which are full of activity and are cleverly grouped. In his farmyard pictures the figures are usually large for the size of the canvas or panel. He painted animals nicely, and they remind us a little of Cuyp's.

ZAMPIERI, DOMENICO, called DOMENICHINO. Born at Bologna in 1581; died at Naples in 1641. Pupil of Denis Calvert and of the Caracci. Bolognese School.

Sale in 1763.

*Earl Waldegrave.*  
Landscape, with the Story of Tobit and the Angel . . . . . £30 9 0  
Moses and the Burning Bush . . . . . 12 12 0  
Scourging of St. Andrew . . . . . 14 3 6

*Earl of Besborough.*

Head of a Madonna . . . . . 22 1 0  
A Landscape and Figures . . . . . 38 17 0  
Portraits of Domenico Zampieri and Sophonisba Agricola . . . . . 24 3 0

1802.

*Duke of St. Albans.*  
A Landscape and Figures . . . . . 38 17 0

*Sir Simon Clarke, Bart., and George Hibbert, Esq.*  
Landscape, with Isaac and his Son . . . 131 5 0

1803.

*Walsh Porter, Esq.*  
A Landscape and Figures; from the Orleans Collection . . . . . 26 5 0

*Earl of Godolphin.*

Sophonisba . . . . . 38 17 0

1804.

— *Borellis, Esq.*  
Circular Landscape; subject, Christ and the Woman at the Well . . . . . 26 5 0  
The Finding of Moses . . . . . 43 1 0  
Circular Landscape; subject, Tobit and the Angel . . . . . 22 1 0  
Virgin and Child . . . . . 32 11 0  
A Landscape . . . . .

Portrait of Rinaldo Conrado . . . . . 32 11 0  
Peasants crossing a Ford . . . . . 40 19 0  
A Pastoral Subject . . . . . 42 0 0

Landscape, with Girls catching Birds; from the Borghese Palace . . . . . 72 9 0

— *Bryan, Esq.*

A Landscape and Figures . . . . . 75 12 0

1807.

*Edward Cure, Esq.*  
Finished Sketch for the Picture of the Apotheosis of St. Cecilia, in the Dome of the Church of St. Luigi at Rome . . . . . 33 11 0

1813.

*M. La Fontaine.*  
The Riposo . . . . . 33 12 0

*John Willett Willett, Esq.*  
The Death of Sophonisba . . . . . 47 5 0

A Landscape and Figures. Bought in at 315 0 0

1816.

*Henry Hope, Esq.*  
Susanna and the Elders . . . . . 58 6 0  
The Assumption; painted on lapis lazuli . . 35 14 0  
St. Agnes . . . . . 71 18 0

1819.

St. Peter repenting . . . . . 50 12 0

*John Knight, Esq.*

St. Cecilia . . . . . 199 10 0

1821.

*John Webb, Esq.*  
Landscape, with the Holy Family . . . 48 6 0  
Hercules and Achelous . . . . . 42 0 0  
St. Cecilia dying . . . . . 167 10 0

1823.		
<i>George Watson Taylor, Esq., M.P.</i>		
A small oval Portrait of Himself; from the Earl of Besborough's collection . . . . .	£11 11 0	
St. Jerome . . . . .	126 0 0	

<i>Madame Murat, ex-Queen of Naples.</i>		
A small Picture of the Creation . . . . .	105 0 0	
The Transfiguration; after Raffaele . . . . .	81 17 0	
Landscape, with the Story of Hercules overcoming Achelous in the presence of King Lycomedes . . . . .	231 0 0	

1826.		
<i>Admiral Lord Radstock.</i>		
The Conversion of St. Paul; from the collection of the Duca di San Vitale . . . . .	73 10 0	
St. Cecilia playing on the Violin; from St. Cloud Landscape, with Tobit and the Angel; from the Colonna Palace . . . . .	136 10 0	
The companion, with Moses before the Burning Bush; from the Colonna Palace . . . . .	451 10 0	
A grand mountainous Landscape, with Figures; painted for the Giustiniani family . . . . .	283 10 0	
	577 0 0	

1831.		
<i>John Maitland, Esq.</i>		
St. Jerome in the Desert; from the Orleans Collection . . . . .	157 10 0	

1833.		
Europa, attended by Cupids . . . . .	556 10 0	

1840.		
<i>Sir Simon H. Clarke, Bart.</i>		
St. John in a Landscape, pointing to the distant Figure of the Saviour . . . . .	39 18 0	
The Magdalen in Contemplation . . . . .	698 5 0	

1841.		
<i>Marquis Camden, K.G.</i>		
Landscape, with an Historical Subject . . . . .	44 2 0	

1818.		
<i>William Wells, Esq.</i>		
St. Cecilia . . . . .	609 0 0	

1556.		
<i>Samuel Rogers, Esq.</i>		
A small classical Landscape, with Apollo and Daphne . . . . .	18 7 6	
Ditto, with Apollo and Midas . . . . .	19 19 0	
Ditto, with the Judgment of Paris; from Benjamin West's collection . . . . .	40 19 0	
Ditto, with Apollo playing Marsias, witnessed by a Group of three Nymphs; from Benjamin West's collection . . . . .	39 18 0	
A Caricature of Hawking; a Lawyer on a Mule, with an Owl in his Hand; from the Borghese Palace . . . . .	43 1 0	
Landscape, with Nymphs catching Birds; from the Borghese Palace . . . . .	126 0 0	
The Infant Christ, in a Landscape; from the collections of Benjamin West and Dr. Braggs . . . . .	152 0 0	

This celebrated master painted landscapes with figures, figures in landscapes, and figure subjects. His finest landscapes are peculiarly grand and solemn in character, even more so than Poussin's, and are generally enriched with the towers and roofs of distant towns and sundry classical buildings, whilst in the foreground are not unfrequently small figures of huntsmen or warriors. When he sought to make the figures the picture in his landscapes, we find that, as a rule, he selected subjects requiring more action or passion than Guido's or Albano's. His compositions of this class remind us a little of the Caracci. In fact, the Caracci were to the Bolognese School what Raffaele was to Italian art in general—viz., their great model. Domenichino's female angels and saints are often strikingly graceful and beautiful, yet many of his sacred subjects may appear less taking and interesting than Guido's and Albano's, at least to the admirers of quiet and simple subjects, and to the lovers of pale and delicate colouring. Domenichino looked about him more than Guido or Albano did, so that a few of his designs remind us of Correggio, and even of earlier masters. His life-sized heads of men, unless we except his portraits, are rarely so pleasing and masterly as his life-sized female heads. The colouring of his figure pictures is generally brilliant, particularly so in the draperies; and it is a style of colouring which was imitated by some of the French painters of the last century. The small figures which Domenichino would introduce into his cabinet pictures and landscapes convey a comparatively feeble notion of his power as a figure-painter, for his pictures of sacred subjects with life-sized figures are very fine, and there is a great deal of the Annibale Caracci character and feeling displayed in the female figures and infants. Then again we greatly admire the colouring of these works. There are a warmth and richness in the colouring which are very nice, and some of them have grand landscape backgrounds. When we come to the most important works of this master we must not forget how extremely difficult the subjects are

which he attempted. Therefore, in some cases, if we are not willing to criticise favourably the whole, yet we can agree in declaring the fineness of parts. Domenichino did not spare his labour, and after finishing an elaborate composition he would introduce in the sky a choir of numerous angels, the several figures or groups of which are highly and delicately finished. The largeness of the eyes is often a striking feature in Domenichino's heads, the same as it is in Albano's, Gabbiani, who was one of Ciro Ferri's pupils, composed some grand landscapes, introducing mythological subjects, partly in the manner of Domenichino. Gabbiani's subjects of this class are fine both as regards the landscape and figures. The distant scenery is of the grandest character, and amongst the rocks are scattered numerous towers and other buildings. He made the foregrounds of his pictures gardens of beautiful plants and shrubs. His figures are plump and Albanesque in character, and they are draped in a pleasing and graceful manner. As a rule, his cupids are the prettiest figures in his pictures. Pietro Testa is noticed in the dictionaries as a pupil of Zampieri's; and it appears that he afterwards studied under Pietro da Cortona. His style may be described as slight and spirited, and, like Tiepolo, he gave a great deal of action to his figures. The draperies of his works are also well arranged.

ZEEMAN, REMY (or REINIER). Born at Amsterdam in 1612. Dutch School.

Sale in 1815.		
<i>W. Comyns, Esq.</i>		
A Harbour, with Vessels . . . . .	£13 0 0	

Port of Amsterdam . . . . .		
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1826.		
An Italian Seaport, with Building and Figures . . . . .		

1827.		
<i>John Dent, Esq.</i>		
A Harbour Scene, with Vessels and Boats . . . . .	4 10	
Ditto . . . . .	2 0	

1828.		
<i>M. M. Zachary, Esq.</i>		
A View on the Mediterranean, with Shipping and Figures . . . . .		
Ditto . . . . .		

1829.		
<i>Lord Greydr.</i>		
A Harbour, with Ships of War and Vessels careening . . . . .	13 13 0	

1831.		
<i>George James Cholmondeley, Esq.</i>		
A Naval Engagement . . . . .	20 9 6	

After looking at Zeeman's beautiful etchings we might almost expect to find his pictures equal to William Vando Velde's or to Vander Capella's, but this does not appear to be the case. They class better with William Van Diest's sea pieces, and they are generally cool and slaty in colour. He bestowed a great deal of work on his pictures. The figures, dressed sometimes in vermilion coats, are actively engaged in different pursuits—in repairing vessels, pier-work, &c.; and thus we find amusement in examining his pictures. It may be noticed further that there is less freshness in his highly finished pictures than in his small slight ones, which are little more than sketches.

ZEEMAN (or SEEMAN), ENOCH. See DENNER.

ZEITER, D.		
Sale in 1862.		
The Virgin crowned by Angels; dated 1586; a pen drawing . . . . .	£1 7 6	

ZELOTTI, BATTISTA. Born in Verona in 1532; died about 1592. Pupil of Titian. Venetian School.

Sale in 1819.		
<i>John Knight, Esq.</i>		
A Lady playing on a Lute . . . . .	£28 7 0	

Zelotti was fortunate in the selection of his models and subjects. As a rule, his colouring is bright, and often more agreeable than Paris Bordone's.

ZICK, J.		
Sale in 1830.		
The Raising of Lazarus . . . . .	£3 0 0	

ZINCK, CHRISTIAN FREDERICK. Born in Dresden in 1685; died in London in 1767. Pupil of Bolt. German School.

Sale in 1829.		
<i>John Webb, Esq.</i>		
Miniature of Admiral Boscawen . . . . .	£2 2 0	

The works of this well-known enamel-painter were shown to great advantage in the Loan Collection of Miniatures at South Kensington in 1865. In style, his miniatures remind us of Kneller and Dahl. They are beautifully executed. Still we cannot help feeling that there is too great a sameness in them. Gerard Meijer was a Dutch miniature-painter of the same time. Sandart tells us that he painted in enamel as well as in water-colours. Strutt furnishes us with a short account of Jeremiah Meyers, whom he describes as a miniaturist and a successful pupil of Zinck's.

**ZOFFANY, JOHANN, R.A.** Born at Frankfort-on-the-Maine in 1735; died at Kew, near London, in 1810. German School.

Sale in 1810.

*Sir H. T. Gott.*  
Portrait of the Duke of Cumberland on Horseback, with a View of Windsor in the distance by Lambert, and the Horse by Sartorius. . . . . £15 15 0

1813.

A Scene in the Green-room, with Portraits of Garrick and other eminent actors of the time. Bought in at . . . . . 15 4 6

1819.

*Mathew Mitchell, Esq.*  
Portrait of Mrs. Elliott as Maria, in 'The Citizen' . . . . . 65 2 0

1823.

*George Watson Taylor, Esq., M.P.*  
Portrait of Miss Elliott as Maria, in 'The Citizen' . . . . . 39 18 0  
Portrait of Mr. Stevens (the commentator on Shakspeare) . . . . . 56 14 0  
Portraits of Dr. Samuel Johnson and Family . . . . . 19 8 6

*David Garrick, Esq.*

Portraits of Mr. Garrick and Mrs. Cibber in the characters of Jaffier and Belvedere . . . . . 26 5 0  
Mr. Garrick, in 'The Farmer's Return' . . . . . 33 12 0  
A small Portrait of Mr. Garrick in the character of Lord Chalkstone . . . . . 21 10 6  
Ditto of Mr. Garrick in the character of Sir John Brute . . . . . 12 12 0  
Mr. and Mrs. Garrick and Mr. Bowden taking Tea on the Lawn of their Villa at Hampton; Mr. George Garrick angling . . . . . 49 7 0  
Shakspeare's Temple, and Portraits of Mr. and Mrs. Garrick resting on the Steps of the Portico . . . . . 23 7 0

1832.

*George Watson Taylor, Esq., M.P.*  
Portrait of Simon Taylor, Esq. . . . . 8 8 0  
Portrait of George Stevens (commentator on Shakspeare) . . . . . 12 12 0

1836.

His Majesty George III. and Consort, with the Royal Family . . . . . 25 4 0

1862.

*Thomas Garle, Esq.*  
An Illustration to 'Love in a Village,' with Portraits of Shuter, Beard, and Dunstal . . . . . 31 10 0

This master's family groups, as conversations and theatrical subjects, are well known. There is a great deal of merit in his works, although his subjects calling for vigour or much action are not always well got over. In his interiors, in which are numerous portraits smaller than life, we notice that the heads are painted rather dryly, and we can sometimes trace a thin red outline round the features and hands. He was very successful in painting the background details of such pictures, and he knew how to subdue the brilliant court dresses worn at that time so as to make them appear agreeable. We further see that he introduced as many light and silvery tints as possible into the draperies. Zoffany's slightest pictures of family groups are a great improvement on the works of C. Philips and other similar painters. In groups representing a great number of portraits it is not easy to vary them sufficiently, so as to make them appear natural, or to look like portraits. Thus there is a singular sameness in the heads represented in C. Philips's conversations. But Zoffany was tolerably successful in overcoming this difficulty, and his heads vary a good deal in character and expression. Zoffany occasionally painted children of the size of life, and they class with the most agreeable of his works; they are finished with taste, and we find in them the same sweetness of expression which we often admire in his small family groups. In his life-sized figures the *modus* is more opaque than in his smaller subjects, whilst we notice in the pencilling many vertical or inclined strokes; and he did not attempt to blend his tints much or to glaze them. The landscape backgrounds of his portraits are often very nice; like Reynolds, he was fond of introducing trunks of trees behind the figures, and about the roots of the trees are entwined flowers and parasitic plants. There is a slight resemblance between George Carter's pictures of the siege of Gibraltar and some of the historical pictures of Zoffany. Carter's figures viewed as portraits are very good. An artist of the name of Archer painted interiors with small portraits a little in the manner of Zoffany. He painted in the early part of the present century, and his pictures are brown and sombre in tone.

**ZORG (or SORGH).** See HENRY MARTIN ROKES.

**ZUCCHERELLI (or ZUCCARELLI), FRANCESCO.** Born in Tuscany in 1702; died at Florence in 1788. Pupil of Paolo Aresi, of Gio. Maria Morandi, and of Pietro Nelli. Tuscan School.

Sale in 1766.

A coloured Drawing—Landscape and Figures . . . . . £3 10 6

1801.

*Earl of Besborough.*  
Joseph sold by his Brethren . . . . . 10 10 0  
The Continence of Scipio . . . . . 12 12 0

A Landscape, with Figures . . . . . 6 10 0

A Pair of small Landscapes . . . . . 11 0 6

An Italian Landscape . . . . . 34 2 6

*Sir William Hamilton.*

A Pair of Landscapes, and Figures . . . . . 39 18 0  
A Landscape, and Figures . . . . . 18 18 0  
Ditto, the companion . . . . . }

1802.

A Pair of Landscapes, and Figures . . . . . 15 15 0

*Wm. Beckford, Esq., of Fonthill.*

A Pair of Italian Landscapes . . . . . 30 15 0

A Pair of Italian Landscapes . . . . . 15 15 0

Landscape, with Figures . . . . . 10 10 0

*Duke of St. Albans.*

The Continence of Scipio . . . . . 5 5 6  
Landscape, with Italian Figures . . . . . 27 6 6  
Ditto . . . . . 27 16 6

1803.

*Earl of Godolphin.*

A Pair of small Landscapes . . . . . 12 12 0  
Ditto . . . . . 36 15 0  
Ditto . . . . . 54 12 0

1806.

*Marquis of Lansdowne.*

Landscape, with Figures . . . . . 9 19 6  
Ditto . . . . . 19 19 0  
Ditto . . . . . 14 14 0  
Ditto, with Sheep and Figures . . . . . 13 13 0  
Ditto, with Figures dancing . . . . . 15 4 6  
Ditto, with Sheep and a Waterfall . . . . . 10 10 0

1811.

*Henry Hope, Esq.*

Landscape, with Female Figures angling on the Banks of a River . . . . . 35 14 0  
Italian Peasants and Cattle . . . . . 35 14 0

1813.

Landscape and Figures . . . . . 26 5 0

1819.

*Mathew Mitchell, Esq.*

Landscape, with pastoral Figures . . . . . 12 0 0

1821.

A View of Florence . . . . . 19 10 0

*John Webb, Esq.*

A Landscape . . . . . 42 0 0

1827.

*Robert Grave, Esq.*

The Riposo . . . . . 12 1 6

1828.

*Earl of Carysfort.*

A Landscape . . . . . 31 0 0

1829.

*John Robert Udney, Esq.*

A Pair of Landscapes, with pastoral Figures . . . . . 26 5 0

*Viscount Ranelagh.*

Adoration of the Magi . . . . . 25 4 0

*Richard Mortimer, Esq.*

Landscape, with the Story of Jupiter and Europa . . . . . 50 6 0

*Thomas Emmerson, Esq.*

Landscape and Figures . . . . . 11 1 6

Ditto . . . . . 11 1 6

1833.

An Italian Landscape . . . . . 17 17 0

Ditto . . . . . 17 6 6

1836.

Landscape, with Cattle and Figures . . . . . 11 0 6

1838.

*William Esdaile, Esq.*

A Horseman relieving a Beggar's Family by a Roadside; from Sir Robert Ainsley's collection . . . . . 11 11 0

1839.

*William Mellish, Esq.*

Landscape, with Ruins and Figures . . . . . 12 12 0

1841.		
<i>Marquis Camden, K.G.</i>		
Italian Landscape, with a Magdalen at her Devotions . . . . .	£19 10	
St. Jerome in a Landscape . . . . .	14 14	

1842.		
Mountainous Landscape . . . . .	4 14 6	
A Bay Scene, with Females bathing . . . . .	6 0 0	
Figures on a Rock . . . . .	7 7 0	
View near an Italian Town . . . . .	4 14 6	
River Scene, with Figures Angling . . . . .	12 1 6	

1850.		
<i>Earl of Ashburnham.</i>		
Classical Landscape, with Buildings on a Height, and a Group of Figures in the foreground . . . . .	45 3 0	
Landscape, with a Shepherd Boy playing the Guitar, and Females reposing . . . . .	35 14 0	

Zuccarelli's landscapes are not so natural as Richard Wilson's; he understood much less of aerial perspective; consequently his skies do not retire from the landscape part like Wilson's. Zuccarelli's compositions are very pleasing, yet there would be little to interest us in them were it not for the figures. We meet with good judges who call him a mere decorative painter. As a landscape-painter, possibly, he must take his place with such, but as a figure-painter Zuccarelli was something more than a decorative painter. His figures are always pretty; even in his earliest works there is a simplicity, and at the same time an elegance, about them which is very taking, and they make pictures of his landscapes in the same way as the figures make pictures of the landscapes of Watteau and De Troy. Amongst his most beautiful works are some of his small pictures painted on copper, generally representing the sports of nymphs and cupids; they are painted with a facile pencil, and the groups are remarkably well arranged. Some of his landscapes are painted on a red ground, the same being thinly covered in parts; and we often find his name written with dark colour on a piece of roadside stone. The writer once met with a clever copy of a landscape by Rubens, by the hand of this painter. Like Lucatelli, and other artists, he most likely copied older landscapes occasionally. Visentini sometimes introduced buildings into Zuccarelli's pictures; the same are coloured in the manner of Canaletto, but Visentini used a different medium with his pigments, so that they have the appearance of ordinary oil painting, and do not exhibit a dry or crisp surface like Canaletto's painting. Theodore, mentioned by Bryan as a scholar of Francis Miló's, is most likely the same painter as Teodor, whose works may be compared to Zuccarelli's rather than to Miló's. The fête champêtre scenes of De Troy are referred to in this note. It may be added that his landscape backgrounds are not unlike Zuccarelli's. J. de Troy's classical and nude subjects are designed in a grand and effective manner. Francesco Londonio was a contemporary of Zuccarelli's; he painted landscapes with pastoral figures and animals, but his works are not well known in England.

**ZUCCARO (or ZUCCHERO), TADDEO.** Born at Sant' Angelo in Vado in 1529; died at Rome in 1566. Pupil of Pompeo da Fano and Giacomone da Faenza. Roman School.

Sale in 1801.		
<i>Sir William Hamilton.</i>		
Sketch of the Adoration of the Magi . . . . .	£7 17 6	

The compositions of this master are grand; his figures are arranged and coloured in such a manner as to give by fitness or a dazzling effect to the subject. The angels in his pictures are boldly put in, and exhibit a powerful effect of 'chiaroscuro'; and the landscape distances are usually fine. As it is with many of the great painters of his time, we can partly trace the influence of Raffaele in the grouping of his figures. Taddeo painted the heads of old men very well, and his female figures are elegant, and some of them are semi-Venetian in character. The writer feels that Maria Farquhar, in her little 'Handbook of the Italian Painters,' is right in saying that Taddeo was a superior painter to Federico Zuccherò. Amongst the pupils and assistants of Taddeo we may mention Bartolomeo Passerotti. Passerotti had two sons who were painters, and Stanley says that Ventura Passerotti imitated the 'grandioso' style of Michael Angelo; it may further be remarked that some of the figures of Bartolomeo are too violent and muscular to be agreeable.

**ZUCCARO (or ZUCCHERO), FEDERIGO.** Born at Sant'

Angelo in Vado in 1543; died at Ancona in 1609. Pupil of his brother, Taddeo Zuccherò. Roman School.

Sale in 1801.		
Portrait of Gabrielle d'Estrées . . . . .	£24 3 6	

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<i>Countess of Holderness.</i>		
Small full-length of Elizabeth . . . . .	13 13 6	

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<i>— Borellis, Esq.</i>		
Portrait of Sir Walter Raleigh . . . . .	57 15 6	

1829.		
Miniature of D'Alençon, son of Henry II. of France . . . . .	4 10 6	

There is a great deal of grandeur in the religious and historical compositions of Federigo and Taddeo Zuccherò. After seeing the tediously finished portraits of the former, one is surprised that he could launch into such grand designs. His compositions are almost as bold as the designs of Sebastiano del Piombo; and he occasionally attempted, although not always successfully, difficult examples of foreshortening. His fancy pictures of single figures and the infants in his religious subjects are usually nicely painted. Zuccherò's Elizabethan portraits are well known in England. They vary in 'quality,' and it is believed that some of them were finished by the mechanical pupils of that time. There is less richness in his portraits than we see in Holbein's; his manner of finishing is more silvery and delicate; the flesh tints are paler, and the face-shadows cooler than they are in Holbein's portraits. The draperies of his best works are usually in a fine state of preservation; he mixed a great deal of white with the tints, so that his colours often have a bright liquid appearance. He occasionally introduced a little gold in the ornaments of his draperies, although sparingly. Although Zuccherò's portraits are not richly coloured in the usual sense of the word, yet he gave great transparency to them, and his cool shadows may be compared to Tintoretto's, and he was particularly fond of light dresses and white dresses for his figures. Cornelius Ketel painted portraits in England about the same time as Zuccherò. They appear to be good likenesses, and are represented in the large ruffs of the period, and frequently in quiet dark dresses, which are unlike the richly ornamented light dresses of Zuccherò's pictures. The features are sometimes rather severely expressed, and the general tone of the work appears brown and rich. It may further be noticed that when Cornelius Ketel painted light dresses, covered with ornaments and lace in the manner of Zuccherò, he finished the same very prettily, but not very highly; the jewels are not so well relieved as they are in the works of the latter. As already remarked, the expressions are striking and good, and the flesh tints are more solidly painted than Zuccherò's or De Heere's; the hands are generally well drawn. His pictures are rare, and some of them are marked with the initials C.K. ciphered. Lucas de Heere was a delicate and beautiful painter of the Elizabethan epoch. His small portraits and miniatures are best known, but he occasionally painted half-length figures of life-size. Like the painters of the Holbein and Pentz Schools, De Heere would sometimes place behind his portraits brilliant green backgrounds. There was another painter of the De Heere or Zuccherò type, whose portraits are marked with the monogram 'B.' His works are prettily pencilled, and his portraits wear the head-dresses and large collars of the Elizabethan Court. In reference to the theory of Zuccherò and other early painters, employing mechanical artists to paint the elaborate costume of their figures, it may be remarked that a practice of that kind appears to have been followed even down to our own time, for in the life of Claude Audran we read, 'The particular branch of art for which this painter was celebrated was designing and painting ornaments.' Audran was born in 1683 and died in 1734.

**ZUCCHI, ANTONIO, A.R.A.** Born in Venice; died in Rome in 1795. Venetian School.

Sale in 1790.		
<i>Jacob More, Esq., and Mons. Liss.</i>		
Three Door Pieces representing Heathen Sacrifices . . . . .	£1 4 6	

The large decorative landscapes of this painter display considerable freedom and talent.

**ZURBARAN, FRANCESCO.** See RIBERA.



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